

MAD — AND BRILLIANT
The Icarus Project redefines mental health P8

MAYOR MISSING
Where is Lee in the City College struggle? P10

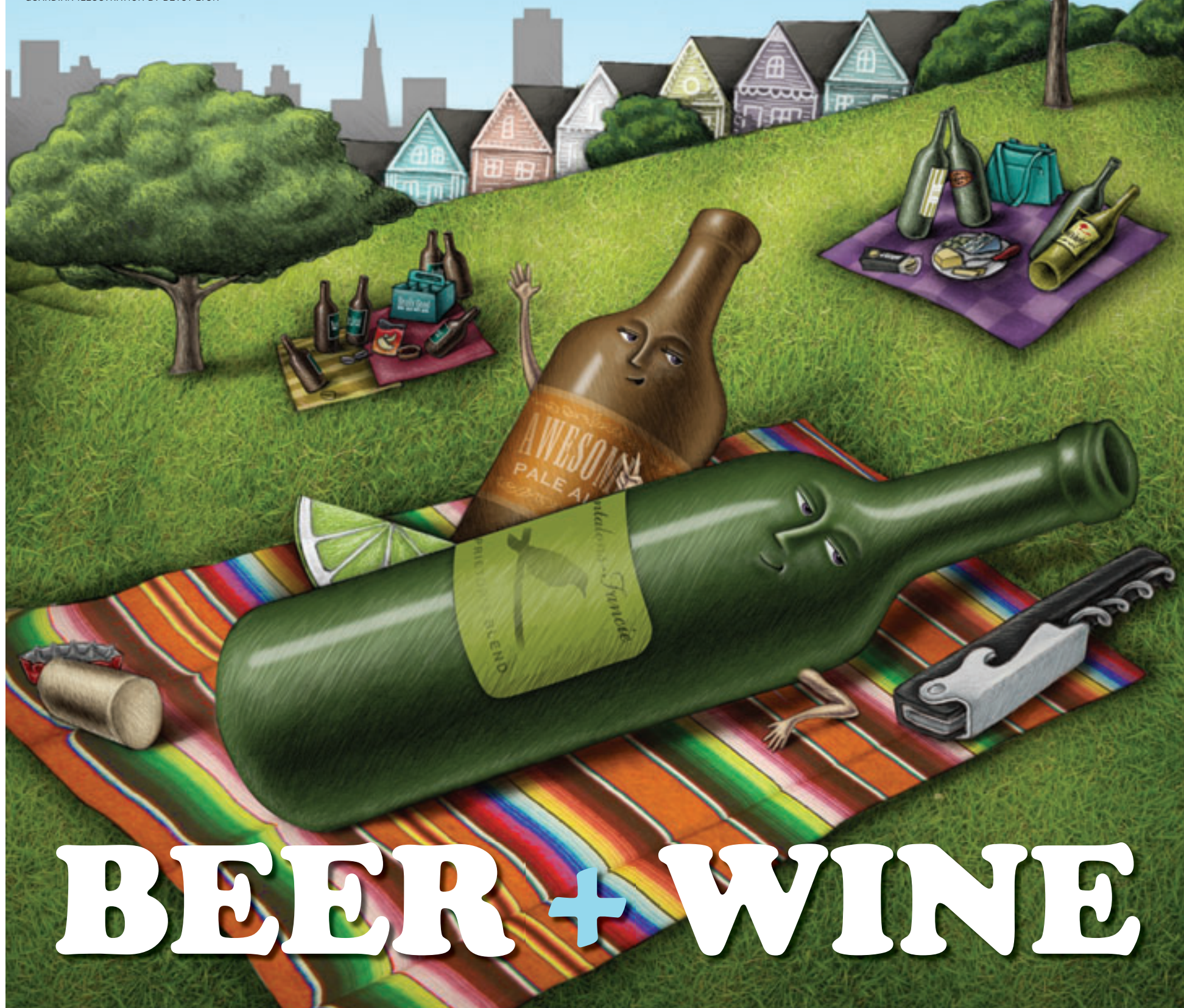
ON THE EDGE
Clowns, puppets, foreskin at SF Fringe Fest P26

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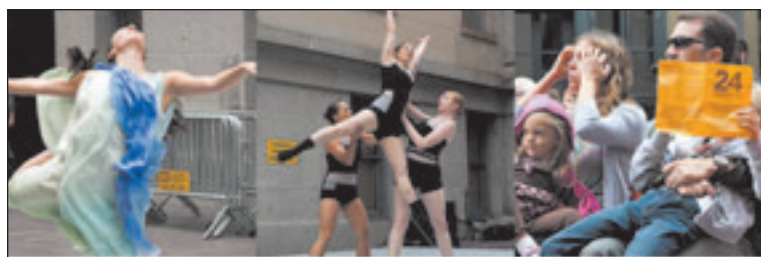
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DavEnd, Deborah Slater Dance Theater, Monique Jenkinson (AKA Fauxnique)

Summer of Art is made possible by grant funding from the Rainin Foundation and Grants
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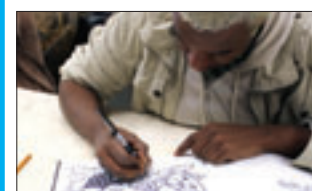
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(7th and 8th Streets) **WHEN:** Thursdays, Noon-2pm
September 13th, 20th, and 27th / October 4th, 11th
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GUARDIAN INTELLIGENCE

What you need to know

TWITTER'S LEGACY

The Twitter tax break may have helped a big media company and commercial landlords, but some small businesses aren't so happy. Here's Thea Selby, candidate for D5 supervisor and the owner of a small marketing firm in mid-Market: "We've been holding down Mason and Market for 10 years. We got no tax breaks, we got no bus. Now we've been kicked out because the rent is doubling and tripling since the landlord wants to rent to a big tech company."

THE PUNK PORTAL

Punk legend, storyteller, and Dischord Records founder Ian MacKaye spoke to a packed room at the Contemporary Jewish Museum in San Francisco last week. Some comments: "I would like to be present for every moment of my life" (on why he's never partaken in drugs or alcohol, and wrote the song "Straight Edge" with his band Minor Threat at age 18). His thoughts on social media: "Facebook is a gated community, and I just can't be in that world. Just think about it." What punk means to him: "Punk was my portal to the underground...it's new ideas without profit being the central theme."



IAN MACKAYE

DEMCON 2012: FINAL SCORE

THE WINNERS

- Michelle Obama (why isn't she president?)
- Elizabeth Warren (not quite Obama 2004, but close)
- Bill Clinton (better speaker than president, still brings it)
- Kamala Harris (the prez and party love her, gov 2014?)
- KPFA (far and away the best convention coverage)

THE LOSERS

- Barack Obama (too defensive, just not inspiring)
- Joe Biden (nice words about his wife, though)
- Hillary Clinton (job description says she's not allowed in the hall)
- The protesters (kept far away, ignored by the media)



PHOTO BY CHIP SOMODEVILLA/GETTY IMAGES



TARGET DESTROYS JOBS

Supervisor Eric Mar is investigating the economic impact of big chain stores on the city, and the preliminary information he's received is stunning. He told us the addition of two new Target stores (one downtown and one on Geary and Masonic) could do so much damage to small business that it could cost the city 1,300 net jobs — just in the first year.

WILL DURST



LAUGHING IN THE PARK

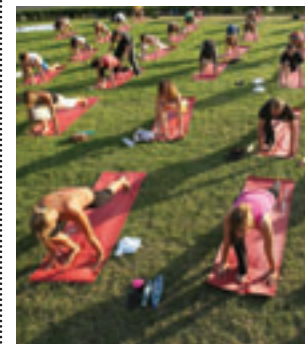
San Francisco's Comedy Day offers a full day of stand-up by local comedians (and the occasional surprise superstar of the Robin Williams-Margaret Cho variety) in Golden Gate Park's Sharon Meadow, Sunday/16, noon-6 p.m. This year's line-up includes Paco Romane, Marga Gomez, Will Durst, and the one and only Tom Ammiano. (Parents, they're calling the content "PG-13," which means ... tasteful raunch?) Comedy Day has been free since it started in 1981, but feel free to kick back some bucks to this year's worthy cause: the Bonnie J. Addario Lung Cancer Foundation. www.comedyday.com

HOPE FOR HUSTLERS?

District 7 isn't a hotbed of leftist thought, but when the candidates showed up to a Harvey Milk LGBT Club debate, a surprising majority agreed that sex work ought to be decriminalized — and that the cops shouldn't be collecting condoms to use as evidence in prostitution busts. The sole proponent of continued persecution was one of the race's frontrunners, labor leader F.X. Crowley, who was an hour late to the event and clearly didn't get the point — he mumbled something about how collecting condoms was a good idea to preserve DNA evidence. | FILE PHOTO BY GETTY IMAGES

WHO NEEDS PERMITS?

Power to the Peaceful, which drew tens of thousands, has been kicked out of Golden Gate Park by high fees. But from the "we-don't-need-no-stinkin-permits" crowd comes a sort-of replacement. Beginning Friday and spanning three days leading up the anniversary of Occupy on Sept. 17, the Human Be-In celebrates coming together in public spaces and the commons. Musical performances are booked all weekend, a film festival will be screened in the evening, and workshops and skill-shares ranging from rainwater harvesting basics to bread baking to living without conventional currency fill the weekend, as well as yoga and meditation. With no permits and no fees. Take that, Rec-Park. Kezar Gardens, 780 Frederick, SF; www.humanbein.org. 3pm, free.



FILE PHOTO BY GETTY IMAGES

POLITICAL ALERTS

OCCUPY ANNIVERSARY EDITION

Last Sept. 17, the Occupy movement began in New York City, San Francisco, and other cities across the country. The results amazed everyone. Celebrate and continue to build some of the work that has been done at these Occupy Anniversary events.

MONDAY 17

FIGHT FORECLOSURE
Spear Tower, 1 Market Plaza, SF; www.occupybernal.org. 3pm, free. Occupy Bernal, Occupy Noe, and foreclosure fighters will rally at the offices of Peter Briger, board co-chair at Fortress Investment Group. These anti-foreclosure occupiers have zeroed in on Briger for his involvement in buying up distressed mortgage bond debt and selling it at profit, a process he calls "financial services garbage collection." As people resisting foreclosure put it, "we're not garbage!"

OCCUANNIVERSARY
555 California, SF; www.occupyactionsf.org. 5pm, free. One year ago, "Occupy the Financial District San Francisco" met at this spot, the massive Bank of America San Francisco headquarters and Goldman Sachs offices. The meeting was called in solidarity with Occupy Wall Street, and the first San Francisco occupiers began camping out at 555 that night. Bring copies of debt papers to burn symbolically, and pots and pans for a loud casserole march. There will also be music and guerrilla movie screenings.

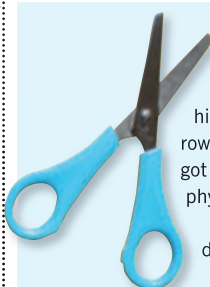
THE BLENDER

WHAT WE ATE, WHAT WE LIKED

- Duck rolls, Osha Thai
- Miss Mo fixins platter, Baby Blues BBQ
- 2008 Lodi Old Vine Zinfandel, Oak Ridge Winery
- Fingerling potatoes with shiitake bacon, Local Love
- Vegan Catering
- Apt. 8 homebrew IPA, via Brewcraft



PHOTO BY PENGGRIN/FLICKR (CC).



SCISSORS, SHOES, AND PHYSICS

School Board candidate Sam Rodriguez offered our editorial board a bizarre story about his visit to Marina Middle School. In one classroom, he said, a student wanted to borrow a pair of scissors and the teacher asked her to hand over her shoe to make sure he got the scissors back. Down the hall, another teacher had her class doing theoretical physics without textbooks. "That's what we face as parents," he said.

When we asked him why he shared that information and what we should draw from the experience, he shrugged and said, "I don't know." We don't know either.



SAM RODRIGUEZ

PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

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PHOTOGRAPHY, PAT MAZZERA, RORY MCNAMARA,
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In Front of the Museum | 5:30-8:30 pm
Check out the Green Bookmobile from the San Francisco Public Library.
Wilsey Court | 6:30 pm
Kick off the Classical Revolution Music Festival with live music by Revolution Quartet and special guests.
Piazzoni Murals Room & Museum Lobby | 6:00 pm
Papergirl SF presents Museum DIY Art Brew with the San Francisco Center for the Book, bike display by PUBLIC bikes. Materials provided by Arch Drafting Supplies.
Make your own bike pennant with materials from Rickshaw Bagworks.
Kimball Education Gallery/Artist Studio | 6:00-8:30 pm
Join Monique Jenkinson in her dance studio.
Hamon Tower Observation Level | 6:00-8:30 pm
See Bridge Walkers, an installation and a short documentary by Catherine Herrera, commissioned with support of the Wallace Foundation.
ALL FRIDAY NIGHTS FEATURE OPEN GALLERIES, DINING & COCKTAILS (FEES APPLY).
Ride your bike to the de Young and park it safely with the San Francisco Bicycle Coalition valet service!
Between 5:00 and 8:00 pm, the first 100 cyclists to check their bikes with the San Francisco Bicycle Coalition's free valet service, located in front of the museum, or patrons who visit with a library card receive \$2 off gallery admission. Show your valet ticket or library card at the admissions desk to redeem your discount.
CULTURAL ENCOUNTERS
FRIDAY NIGHTS
AT THE de Young
GOLDEN GATE PARK
Events schedule: deyoungmuseum.org
Images: (1) Photo by FAMSF staff. (2) Monique Jenkinson, photograph by Arturo Cosenza. (3) Photo courtesy of Catherine Herrera. (4) PapergirlSF
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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Occupy turns one this week — check out all the ways you can celebrate with our event roundup

Ethics Commission takes final action on Ross Mirakarimi

Latest on Greenlighting Institution shilling for Mercury Insurance

NOISE

Aesop Rock talks to Haley Zaremba about Grubstake, on-stage hair cuts, and stolen gear before his rescheduled Fillmore show

Marke B. interviews big cute bass DJ Kingdom

Live Shots from Hot Chip and YACHT at the Fox Theater; Devo and Blondie at the Warfield

PIXEL VISION

Post-tsunami remnants of Japanese family life fill new exhibit at Intersection for the Arts

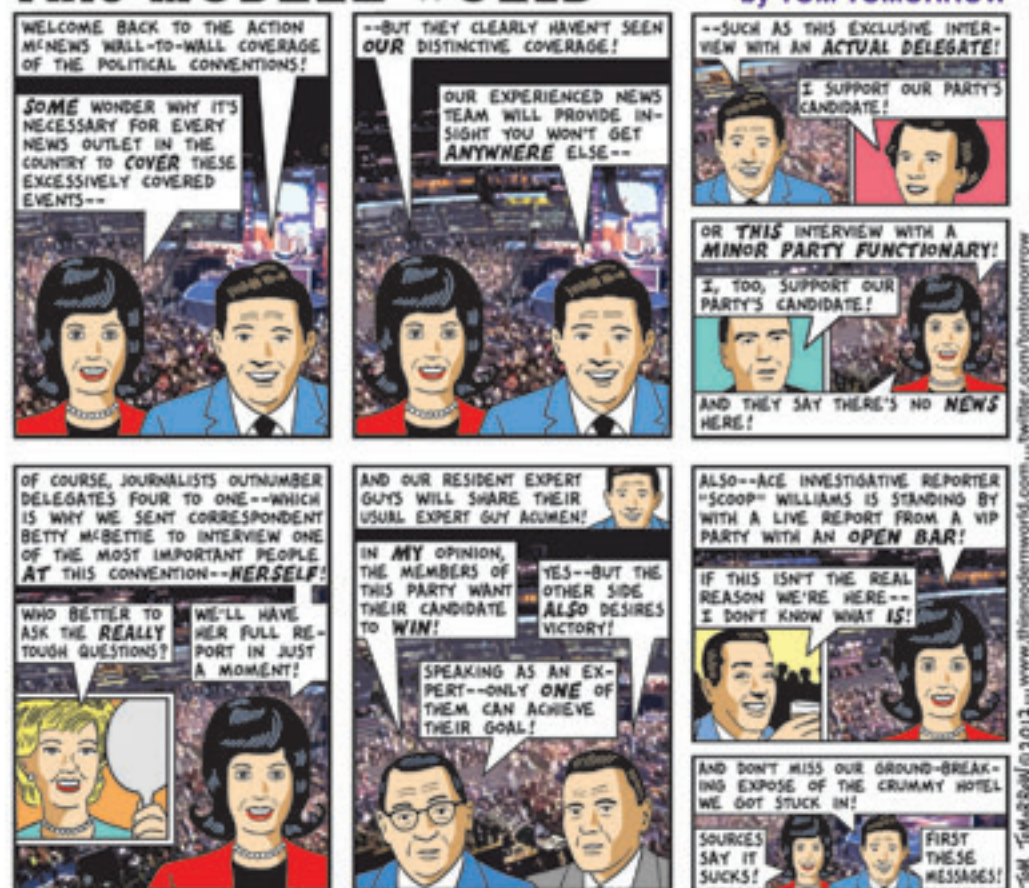
A review of 'Girl Model' by ace cinephile Dennis Harvey

Cheryl Eddy runs down her must-see movies of the week

SEX SF

ASKEW Festival starts at the YBCA — we talk to its sexy protagonists about why you should attend

THIS MODERN WORLD



THE UNREGULATED CABS

EDITORIAL Yeah, the shared economy. Yeah, high tech. Yeah, there's an app for that. Yeah, the San Francisco cab industry is screwed up and you can never get a cab when you need one.

But that's not an excuse for the city to stand by and allow a whole cottage industry of unregulated, unlicensed cabs to hit the streets, using a business model that everyone knows is fake and undermining decades of painstakingly crafted rules that govern this critical part of the city's transportation infrastructure.

Over the past year, at least five new companies have launched that offer what the taxi industry offers — rides around the city for money. They do it in a cool new way — you send a message from your phone requesting a ride, you follow where the driver is with a GPS app, and when you get to the destination, you make a "voluntary" payment through a Pay-Pal-style system.

It sounds great: Fast service that the existing industry can't always offer, an easier way to pay (a lot of drivers still demand cash only, in part because the cab companies charge drivers an extraor-

dinary fee for credit-card transactions) and — more important to a lot of us — a way to know exactly when your ride will arrive. (Ever call a major cab dispatcher to ask when the car will be there? "As soon as he gets there," is the usual gruff response. Sorry we asked.)

But there's a reason that the city regulates taxis. Drivers are in constant contact with the public — with vulnerable people who may be tourists with limited English, seniors or others who could easily be exploited, or in the worst case scenario, harmed — so a background check is required for anyone who gets behind the wheel of a cab. Cabs have to carry extra insurance to cover passengers. There's a city office where you can file complaints against unethical drivers. Companies won't hire anyone with a serious infraction on his or her license.

There's nothing, not a single rule or regulation, to protect customers of the new startups.

The city also controls the number of cabs on the streets — in part because too many cabs chasing too few fares leads to problems. You can't legally drive a

cab in the city — that is, pick up and discharge passengers for hire — without a city medallion.

The new companies, like Lyft and Sidecar, get around that rule by claiming the fare is just a "suggested donation" — which everyone knows is bogus. The companies would have no business model without charging money for rides.

The emergence of these new companies demonstrates how far behind the city and the taxi industry is — easier payment and more reliable service is such a mandate that customers are willing to go elsewhere when they don't get it. But the idea that the free market and tech-savvy entrepreneurs will solve every problem clashes with the longtime, demonstrated need for regulations in the taxi industry.

City officials need to develop new rules for these new services. Otherwise, if the new outfits want to offer their services, they need to do what every other cab company does — line up medallions, follow the rules, get the proper insurance and operate within the law. **SFBG**

CEQA: WE NEED IT

BY SUSAN BRANDT-HAWLEY

OPINION Big business interests in California are waging a full-scale assault on the California Environmental Quality Act, known as CEQA, which has been loudly blamed for the slowdown in new construction in recent years.

But sluggish construction has been problematic nationwide and is far beyond CEQA's reach. The exaggerated attacks on CEQA parallel extreme Tea Party politics, where facts don't seem to matter and well-funded voices drown out reason. Attackers unfairly scapegoat a law that instead deserves great credit for far-reaching good.

The truth is that while environmental review takes time and costs money, the CEQA process usually moves quickly. In terms of litigation, a recent report recounted 11 CEQA lawsuits filed against San Francisco last year, while many hundreds of projects were approved in the city without CEQA challenges. A Natural Resources Defense Council study in Los Angeles similarly found 18 cases filed after 1182 approvals. A more in-depth analysis by the Public Policy Institute of California found that only one CEQA lawsuit is filed per 354 projects, a fraction of a percent.

So — what good does CEQA do? It assures citizens that they can participate in identifying and solving environmental problems alongside self-interested project applicants and City Hall insiders. The concept is simple and results in tangible benefits to California's environment via better, smarter projects. The Planning and Conservation League, in a publication aptly entitled "*Everyday Heroes*," assembled more than 70 examples of CEQA success. If space permitted I could describe scores of happy endings attributable to CEQA review that I have personally seen and celebrated.

CEQA assures environmental quality for present and future generations. Californians count on being informed about projects with environmental impacts — before their approval. In every

CONTINUES ON PAGE 7 >>

EDITORIALS

CEQA: WE NEED IT CONT>>>

California community, citizens organize and volunteer their time to offer comments and problem-solving suggestions. Applicants in turn know that their projects' environmental impacts must be both disclosed and mitigated.

Attempts to weaken CEQA have been around for decades. They always fail as Californians continue to champion their unique neighborhoods, cities, farmland, beaches, and wilderness areas. Most developers, even if preferring that their own projects not be subjected to CEQA review, do not want the law waived for all other projects.

Still, the national economic slowdown has given new life to the overblown claims of CEQA critics. A few weeks ago in Sacramento, a last-minute "gut and amend" bill would have taken away key protections. The public responded and the effort, again, failed. But the push to gut CEQA continues in cynical barrage.

What should happen? While well-orchestrated attacks on CEQA in the press and in Sacramento are largely opportunistic and misdirected, there is room for improvement. Over the past five years CEQA has been revised to prevent alleged abuses — including a \$10,000 penalty for anyone filing a frivolous suit — and to streamline environmental review. Other positive changes are now being discussed among experts — without sacrificing citizen participation or substantial environmental protections.

Any CEQA amendments should occur only after a broad-based public process with full review by the Senate and Assembly Committees on Natural Resources.

Surely we do not want to regress to back-room planning and development without accountability. Benefiting all Californians in the long run, this profound law must itself be protected. As we continue to welcome millions to our beautiful state, we need CEQA's protections more than ever. **SFBG**

Attorney Susan Brandt-Hawley represents public-interest environmental preservation groups statewide. In the last 15 years her work has been recognized with state and national awards and her cases have contributed to CEQA precedent in all six districts of the California Court of Appeal and in the Supreme Court.



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EAT DRINK SHOP LIVE MISSION

Iron & Gold

This one-year old La Lengua watering hole won this year's Best of the Bay award for Best Happy Hour, and for good reason — delicious six-dollar cocktails that you won't find anywhere else until 9pm, like the Sazerac made with Old Overholt rye, bitters, absinthe, and sugar served in a bucket; The Restaurateur made with Fernet-Branca, green chartreuse, gin, lime, and ginger beer; Pimm's Cup made with Pimm's (surprise!), gin, ginger ale, fresh fruit, and mint; and our personal favorite — the Dizzy Oaxacan made with delicious smoky mezcal, amaro, grapefruit, lemon, agave, and ginger beer. Iron & Gold may not be a dive bar — it's way too nice for that label — but the warm and cozy décor along with dimmed lights will appeal to those that like to kick it low key, as well as any persnickety out-of-town guests.

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STILL SOARING

The Icarus Project celebrates a decade of redefining mental health

BY Yael Chanoff

yael@sfbg.com

"I was 18 years old the first time they locked me up in a psych ward."

So begins "The Bipolar World," an article published in the *Bay Guardian's* literature section 10 years ago, on September 18, 2002. The writer, Sascha Altman DuBrul, tells the story of his life. He'd been arrested walking on New York subway tracks after the year he first experienced what would later be diagnosed as bipolar disorder.

In the article, DuBrul wrote that the ideas shooting through his head were like a pinball game and he was convinced the radio was talking to him and that the CIA was recording his thoughts via secret neurotransmitters under his skin. But when he was diagnosed and told that he would need to take daily pills for the rest of his life, he wrote, "I wasn't convinced, to say the least, that gulping down a handful of pills every day would make me sane."

"I think it's really about time we start carving some more of the middle ground with stories from outside the mainstream and creating a new language for ourselves that reflects all the complexity and brilliance that we hold inside," the article concludes.

DuBrul was right—the time was ripe.

"Within a couple of days of it being out on the street, I got about 40 emails from strangers," DuBrul told me. "And it wasn't just one or two line emails that were, 'hey, great article.' It was people pouring out their stories to me."

One of those people was Oakland artist Jacks McNamara, and the two instantly connected.

"You know the myth of Icarus, right? It's the boy who flies too close to the sun. It's from Greek mythology. So we were two people who had been diagnosed with bipolar disorder, and we were like, instead of seeing ourselves as diseased or disordered, we see ourselves as having dangerous gifts, like having wings," DuBrul said. "And so, we put up a website that said,



"The Icarus Project, navigating the space between brilliance and madness."

The Icarus Project began as a website, whose forums quickly filled with discussions as more people shared their stories and connected. Today, The Icarus Project has published three books, including a guide to starting support groups, dozens of which have sprung up around the country. More than 14,000 people have registered on the website.

The Bay Area-born radical mental health project celebrates its 10 year anniversary this year. An art show, concerts, spoken word, film screening, and skill share will take place this coming week. "Icaristas" will do what they do best: share their stories in language that feels right, building connections and community.

"When Sascha and I started it, we'd never seen anything written about bipolar that we could relate to. Everything was sterile and clinical and very mainstream, and didn't really situate these sort of struggles within a larger political context," McNamara recalls.

Now, there are Icarus Project books translated into six languages, and a huge collection of writing and art in what one zine editor, Jonah Bossewitch, calls the Icarus "sphere of influence and inspiration."

"Our lives are made of fleeting moments, and to create documentation — whether in print or online or on canvas — is to make a fleeting moment into something to be

shared. The Icarus Project and others who share similar ideas of liberation need to live our lives of beautiful fleeting moments, but also need to create documentation so that we can be heard," said Laura-Marie Taylor, creator of *Functionally Ill*, an Icarus-inspired mental health zine now in its 13th edition.

"We're in competition with the loud voices of psychiatry, advertising, governments, and other forces that want to tell us who we are. We need to broadcast our stories far and wide in order to counteract the forces that want to tell us who we are," Taylor said.

That was also the view of Ken Paul Rosenthal, whose film, *Crooked Beauty*, will be screened at the 10-year anniversary celebration.

"She who does not write is written upon," Rosenthal told me. "Society's narratives will overwrite your authentic self."

"I think more than anything, Icarus is about hearing stories," he said.

And that story telling is intimately connected to the building of community and networks.

Rosenthal first got acquainted with Icarus when he read a line McNamara had written: "The world seemed to hit me so much harder and fill me so much fuller than anyone else I knew. Slanted sunlight could make me dizzy with its beauty and witnessing unkindness filled me with physical pain."

"We really wanted to create

MORE ICARUS PROJECT ART WILL BE ON DISPLAY AT MODERN TIMES BOOKSTORE STARTING THIS WEEKEND. POSTER BY SARAH QUINTER, COURTESY THE ICARUS PROJECT

materials that were beautiful and inspiring and that people actually wanted to read," said McNamara. "And that they could relate to if they came from more of a subcultural perspective or just had suspicions about the mental health industry and the ways that it diagnoses people and treats them."

Icarus concepts also spread through means other than their support groups and publications.

"A lot of long-term Icarus members have gone on to become social workers, or to become therapists, or in various ways to have careers that are based in mental health and are bringing alternative perspectives," McNamara said.

One such Icarista is Kathy Rose. She met McNamara at a screening of *Crooked Beauty* in 2010, and began participating in support groups and volunteering with Icarus. A teacher at Five Keys Charter School, which operates in San Francisco county jails, Rose said that the understanding and language of mental health she got from Icarus have been useful in her classroom.

"I see how many of my students are struggling with their own mental health, how they are treated, and how so much is related to the trauma they've experienced in their lives and lack of support," said Rose. She said that she has used Icarus materials in the classroom and screened *Crooked Beauty*.

Those materials explore questions of over-medication and independence and autonomy in decision-making and question the role of institutions like psychiatric hospitals and prisons.

"Institutionalization in prisons and mental hospitals isn't helping anyone and isn't getting us anywhere," Rose said.

The Icarus Project isn't the first effort to resist the mental health establishment. The Mental Patients Liberation Front, and the larger Psychiatric Survivors movement grew out of civil rights efforts of the 1960s and 70s, as patients demanded an end to coerced and forced psychiatric interventions like electroshock. Today, Mind Freedom International and other groups continue that pressure; most recently, hundreds protested an American Psychiatric Associations meeting discussing new definitions for the Diagnostic and Statistical Manual of Mental Disorders Fifth Edition on May 5.

The Icarus Project is also intimately connected to activist movements, but plays a unique role.

"There's support networks that get started in activist communities, but

there's a lot of ways that people have a really hard time being supportive of each other if they haven't done the work themselves to be able to be supportive of themselves," said DuBrul. "What happens in activist communities is that people burn out, which is kind of the ultimate Icarus project. I mean, that's the Icarus myth."

He called the Occupy movement, with its distinctive tent cities packed with people, many of whom were hurting financially and emotionally, a "test case" for implementing Icarus concepts.

In fact, Occupy has led to yet another Icarus-inspired book, *Mindful Occupation*, due to be released this year. The book "aims to address the need for attention to mental health, healing, and emotional first aid within Occupy and other movement groups."

Mental health professionals, along with other non-professionals who were a part of Occupy Wall Street, formed the Support working group to intervene when people seemed to be in crisis and patrol the park at night. But Jonah Bossewitch, a member of the working group and one of the editors of *Mindful Occupation*, said that the broad critique of society and authority present in most of Occupy didn't always extend to Support.

"Nobody was going to go to the cops after people got into a fight. Yet people were getting forced treatment and psych evaluations," Bossewitch said. "Folks are ready to critique the outside world — capitalism, banks — but it's way harder to look in at their own profession."

For DuBrul, the emotional tensions that played out at Occupy, as well as the trauma of police beatings, jail, and exposure to chemicals, proved the need to continue and grow The Icarus Project.

"If you know how you are when you're well, it's much easier to get back there," said DuBrul said. "I'm telling you, a movement full of people, an Occupy movement full of people that have a sense of how they are when they're well, then it's much easier to work towards what it is that you want. If you're operating from a place where you're having a really hard time, it's much harder to get to where you're going."

So where is Icarus going? They hope to formalize the mentorship and education that has already happened, borrowing in some ways from the "sponsorship" approach that groups like Alcoholics Anonymous take.

"We started with a vision of creating a new language and culture about what gets considered mental illness," DuBrul said. "It's alright to be 'mad' and still be brilliant." **SFBG**



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BY STEVEN T. JONES
steve@sfbg.com

When Mayor Ed Lee appointed engineer and pro-development activist Rodrigo Santos to fill a vacant seat on the City College of San Francisco Board of Trustees, both men talked about the urgent need to save this troubled but vitally important institution.

"Our economic future is directly tied to the success of City College," Lee said at a press conference, tout-ing the school's critical job-training role.

But when you cut through all the politics and hyperbole, the school's biggest single problem is a lack of money — and the mayor and his new trustee aren't doing much to help.

Neither Lee nor Santos have yet endorsed or publicly supported Proposition A, the \$79-per-parcel tax that would stave off deep cuts to a district whose accreditation has been threatened over its anemic cash reserves and reluctance to scale back its course offerings (see "City College fights back," July 17).

Nor have they appealed for support from their deep-pocketed allies in the business community, which City College supporters say should be doing more to support the district.

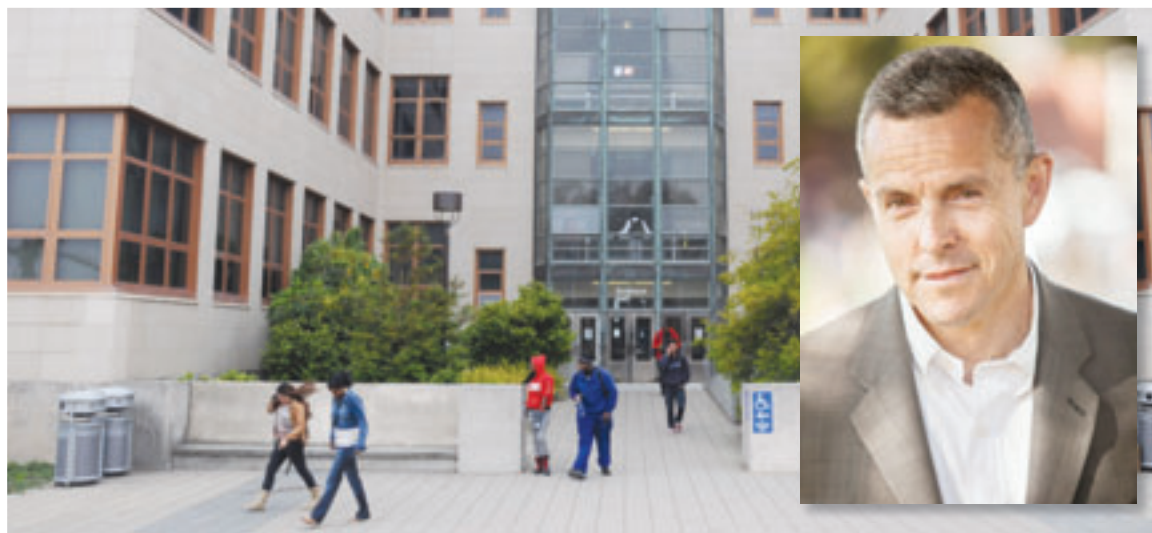
And while some say Lee is finally getting ready to endorse Prop. A, he's done nothing to help the campaign.

"It's a shame because [the mayor] has pledged to support City College," John Rizzo, president of the Board of Trustees and a supervisory candidate from District 5.

Lee also refused a request the trustees made last year to ease the more than \$2.5 million in rent and fees that the district pays annually to the city. That's a stark contrast to the city's generous support of the San Francisco Unified School District, which gets an annual subsidy from the city of around \$25 million, thanks to a ballot measure pushed by city officials of various ideological stripes.

"K-12 is important, but when we try to get help from the city, it falls on deaf ears and I don't know why. Maybe little kids are cuter," Rizzo told us.

Sup. Eric Mar said that dichotomy is a real problem, particularly given City College's current challenges and the important role it plays in providing low-cost training to local workers. Mar has called for a hearing this month before the Joint City and School District Select Committee, which oversees SFUSD's



WORDS AND DEEDS

Mayor Lee and his new trustee say they support City College — but they aren't helping the district raise money

relationship with the city.

"I support stronger city support for City College," Mar told us.

Asked about Lee's unwillingness to help with City College's fiscal situation, mayoral Press Secretary Christine Falvey said Lee has offered logistical support from city officials to help City College overcome the threats to its accreditation and has been carefully monitoring the situation, but she didn't directly address why he has withheld financial support or endorsed Prop. A.

"The mayor has not taken a position on the parcel tax and is focusing his efforts on supporting the college's need for serious fiscal and management changes and protecting its accreditation," she told us by email Sept. 7. "The mayor knows it is more important than ever that the City support City College to make sure they get back on their feet for the sake of current and future City College students and for all San Francisco residents."

But City College officials aren't buying it. "Talk and nice words don't mean anything anymore," Rizzo said.

Other Prop. A supporters agree. "The mayor needs to step up and support this," Trustee Chris Jackson told the Guardian, arguing that most of the district's problems stem from steadily declining financial support from the state. "We have a revenue problem."

"It is the workforce training vehicle for the city," said Rafael Mandelman, a candidate for trustee who has been actively supporting Prop. A. "Maybe now is the time when the city shouldn't

say no to that."

Falvey responded by saying, "The City supports all of our public education institutions in some capacity. Each public education institution also pays the city for some of the required services it is provided."

Other Prop. A supporters say they are hopeful that Lee may still come around. Alisa Messer, president of American Federation of Teachers Local 2121, which represents City College faculty, told us, "The mayor says he supports City College and we're hoping he will support the measure soon."

Gabriel Haaland, who has been working on the measure for SEIU Local 1021, also told us as we were going to press on Sept. 10 that Lee seems to be coming around: "From what I understand, the mayor is about to endorse it."

PROMISE OF SUPPORT

When Lee appointed Santos — who has raised an unprecedented amount of money for his race, \$113,153 as for July 1, mostly from the real estate and development interests he represents as president of Coalition for Responsible Growth — some argued that it would bring needed financial support for the district and the Prop. A campaign.

"He is expected to bring his allies in these fields into the fight to save City College, which faces a critical 2/3 vote on a parcel tax this November," Tenderloin Housing Clinic Director Randy Shaw wrote on his Beyond Chron blog on Aug. 22, a day after telling the Guardian how the parcel tax was essential to

City College's future and Santos was uniquely positioned to support it.

But Santos, whose campaign didn't return Guardian calls on the issue, hasn't appeared at any Yes on A campaign events or offered any discernible support for the measure, whose supporters had only raised a little over \$20,000 as of July 1. While there is little organized opposition to Prop. A, the fact that it needs approval by two-thirds of voters is a challenge that requires strong support.

Rizzo said Shaw's argument doesn't hold up. "It's a nice theory," he said, "but I haven't seen evidence of that, and I haven't seen Rodrigo at any Prop. A events."

Santos hadn't been involved with City College or educational issues before deciding to run for trustee, and he's widely perceived as an ambitious politico setting himself up to run for the Board of Supervisors. At his press conference, Santos pledged to aggressively fight for City College.

"I join an institution that must be saved, and I'm absolutely committed to that goal," Santos said.

Lee assembled a variety of representatives from "the city family" at his press conference, including trustees Natalie Berg and Anita Grier, Interim Chancellor Pamela Fisher, representatives from the Controller's Office, Board of Education, Department of Children Youth and their Families, and the Mayor's Budget Office.

"They, after all, need our help, need our support and they will not be able to accomplish it all by themselves," said Lee, who point-

edly didn't say anything about the parcel tax at the event, even though he sang the praises of the district. "It empowers those economic sectors that we consider most valuable to our future, especially in the area of health care, hospitality, biotech, and now technology in general. We have become dependent on City College for their ability to prepare future workforces."

Lee also sounded a tough love theme, saying "any improvement means a change from the status quo" and praising Santos as "someone who shares my vision of reform and will support the tough decisions ahead."

Indeed, the board members face a number of tough decisions in the coming weeks, from whether to abdicate some of their authority to a special trustee empowered to make unilateral decisions about what programs to cut or campuses to close. The college is responding to a threat from the Accrediting Commission for Community and Junior Colleges to live within its means or lose its accreditation.

Santos didn't mention Prop. A during the press conference that followed his swearing in, instead offering vague platitudes and promises that he's willing to work hard and make tough decisions, while also making some puzzling statements about the district's current situation.

"We must support the interim chancellor, Pamela Fisher," he said. "Our primary duty is to ensure she enjoys the support and tools needed to implement difficult reforms. At the same time, we will hold her accountable, we will help her, we will challenge her."

He appeared unaware that Fisher's tenure ends in just a few weeks, well before any reforms could possibly be approved or implemented.

Some Prop. A supporters are hoping Santos will also challenge his allies in the business community to open their wallets and support both Prop. A and ongoing operations at City College.

"It would be great for the businesses to step up in a big way because they are really benefiting from our workforce training programs," Messer said. "It's clear to me the business community understands how important City College is to this city."

Now, City College's biggest supporters say it's time for the city and the business community to put their money where their mouths are.

"City College certainly gives back to the people of San Francisco," Rizzo said, "and it's time for the city to give back to City College." **SFBG**

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Cindy Sherman, Untitled Film Still #17 (detail), 1978; The Museum of Modern Art, New York, Grace M. Mayer Fund; © 2012 Cindy Sherman

A STUDIED APPROACH

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE In 1992, Don Abrams was in an Amsterdam hotel room watching the arrest of a volunteer at his hospital, SF General, on TV. 73-year old Mary Jane “Brownie Mary” Rathburn was being taken to jail for providing AIDS patients with THC-infused pastries.

The fact that Abrams, an oncologist who had turned his attention to HIV/AIDS in the midst of the virus’ attack on San Francisco, learned of Rathburn’s plight via international news was particularly biting, given the circumstances. He was in the Netherlands attending the International AIDS Conference, which was originally slated to be held in Boston. The conference had to be moved when it became apparent that many of its most important participants would be unable to attend — in 1987, the US Senate unanimously passed a ban that prevented HIV-positive people from getting into the country. (Kudos to the government, by the way, for lifting that ban. *Ahem, last year.*)

One can imagine the questions that arose for Abrams regarding his country’s commitment to fighting the disease.

So later, when Rick Doblin of the Multidisciplinary Association for Psychedelic Studies (MAPS) wrote to General’s AIDS program suggesting that “Brownie Mary’s institution” take the lead in researching the effect of cannabis on AIDS wasting syndrome, Abrams swung into action.

He was watching his community waste away from the disease. And he wasn’t happy with existing treatments. The data supporting AZT’s efficacy was faulty, he thought, a quick fix by a government under pressure to come up with a solution to an epidemic.

In the pre-Proposition 215 era, large numbers of AIDS patients were getting pot from illegal cannabis clubs to combat the nausea and vomiting caused by AIDS wasting syndrome. The substance had to be studied, reasoned Abrams.

But organizing investigations into a federally-controlled substance

is no easy matter. Since marijuana is a Schedule I drug with no officially-acknowledged medicinal use, research facilities have to get the go-ahead from several different government agencies (which focus on preventing drug abuse, not finding ways to use them to medical advantage) to be able to run experiments that use the stuff.

The process was interminable, though finally Abrams managed to complete important experiments with the drug which suggest marijuana is a useful tool in counteracting painful

nerve damage, and that vaporization is just as effective a way to consume THC as smoking, among other findings.

After taking a break from researching pot for years, Abrams has once again submitted grant proposals for a few cannabis-related studies.

He’s one half of a pot power couple — his husband, cannabis activist Clint Werner, is the author of 2011’s *Marijuana: Gateway to Health* and suggested at a June Commonwealth Club lecture that cannabis be as prevalent as ice packs in NFL locker rooms, so useful is the drug in ameliorating brain damage.

Of course, regardless of whether Abrams — who has since stepped down from AIDS research to focus on oncology — secures funding and permission for these new studies, and regardless of his findings thereafter, he hardly thinks his work will convince the government to legalize marijuana. He’s been a little disappointed with our elected officials’ lack of “backbone” in standing up to federal agencies that are making it harder for his older patients to access dispensaries.

Because see, the War on Drugs isn’t about the drugs at all, but politics. The man who has been researching the power of pot for decades is, sadly, resigned to the fact. Says Abrams one Thursday afternoon, sitting in his office in the SF General oncology ward: “It’s clear to me after doing this for 15 years that science is not involved.”

Even if the general public is of the 215-supporting sort — after all, he quips, “more people [in California] voted for pot than Meg Whitman.” **SFBG**



DR. DONALD ABRAMS (SITTING) SAYS THE SCIENCE PROVING POT’S MEDICINAL POWER ISN’T LACKING — BUT THE POLITICAL WILL TO DO THE RIGHT THING IS.
GUARDIAN PHOTO BY CAITLIN DONOHUE

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BEER + WINE

BEER for DINNER

Two new restaurants foreground tasty brews, and SF's unique new cider bar tickles taste buds

BY VIRGINIA MILLER
 virginia@sfbg.com

BEER + WINE Craft beers are in their heyday, alongside craft everything else — it only makes sense that they would begin to take prominence on local menus next to intricately prepared and finely sourced dishes. San Francisco beer luminary Dave McLean has been brewing Magnolia beers, among my favorites anywhere, at his Upper Haight brewpub for nearly 15 years, now expanding to a new Dogpatch location. Like Magnolia, modern classic Monk's Kettle in the Mission has focused since its 2007 opening on serving food to match its beer offerings, and new Maven in Lower Haight is innovative in its extensive beer-food pairings menu. (And we haven't forgotten more casual beer-and-sausage options like Gestalt and Toronado-Rosamunde.) Now, two new restaurants arrive where food is equally important to beverage, with exciting beer slants.

ST. VINCENT

Opened in May with great wine world buzz, St. Vincent is owned by sommelier David Lynch, known for his impeccable wine list at Quince. Accordingly, the wine list at St. Vincent (named not for the popular indie musician but for a third-century Spanish deacon known as the patron saint of winemakers) is global and excellent, with many bottles in the \$30–\$50 range, plus affordable by-the-glass pours like a crisp, floral 2011 Domaine de Guillemarine Picpoul de Pinet.

Wisely, Lynch brought on beer director (and certified cicerone) Sayre Piotrkowski, whose brings his beer knowledge and keen eye for the unusual from his former position at Monk's Kettle. Piotrkowski has made spot-on drink recommendations on every visit, and the friendly staff are well-versed on the menu. I've tasted



many of the eight rotating beers on draft, like those from Oakland's Linden Street and Dying Vines breweries, or delightful beers from tiny Pasadena micro-brewery Craftsman Brewing Co., including a Triple White Sage Belgian-Style Tripel or a 1903 Lager, pre-Prohibition style. Splurge for a \$22 bottle of fascinating Birrificio del Ducato's Verdi Russian Imperial Stout, spicy with hot chile from Parma, Italy. (\$11 if you can find it at liquor store extraordinaire Healthy Spirits, btw.)

New Jersey native Chef Bill Niles (most recently of Bar Tartine) exhibits a strong dose of New Southern in his California cooking. Although dishes like she-crab soup (\$14), utilizing sea urchin, sugar snap peas and Carolina gold rice in a corn-lobster chowder, or rabbit burgoo (\$24), a mélange of white turnips, baby green okra, white corn grits, and rabbit loin sausage with unusual lamb's quarter herb, are nothing like the she-crab soups I've loved in South Carolina or the burgoo stews I've dined on in Kentucky, Niles has reinterpreted the regional dishes with care — and a distinctly West Coast ethos.

Beet-horseradish or curry pickled eggs (\$3 each) are a predictably a good time, while a hand-rolled pretzel with mustard and butter (\$5) is a bit small and forlorn. I searched for the listed clothbound cheddar in the baked Vidalia onion soup (\$9), where even onions didn't impart the hoped-for flavor intensity. Rarely-seen, ultra-salty Welsh laverbread (\$18) is a hunk of Tartine wheat bread lathered in Pacific sea laver (seaweed), Manila clams, and hen of the woods mushrooms, ideal with beer. Entrees like roasted duck leg (\$22), surrounded by buttered rye berries, griddled stonefruit, celery, and pickled mustard are heartier,

but, unexpectedly, I preferred a vegetarian entree: an herb-laden spring succotash (\$18) of butter beans, white corn, and dandelion, perfected with padron peppers.

Though St. Vincent's food voice feels like it's still finding itself, I appreciate that it is not the same iteration of gastropub food we've seen a thousand times over.

1270 Valencia, SF. 415-285-1200, www.stvincentsf.com

THE ABBOT'S CELLAR

Abbot's Cellar opened in July and is Monk's Kettle sister restaurant. The Lundberg Design (Moss Room, Quince, Slanted Door) space immediately impresses with 24-foot ceilings illuminated by skylights, and a long, 3000-square-foot dining room marked by reclaimed woods for a rustic, urban barn feel. A two-story stone cellar houses beer at proper temperatures, listed in a book that pulls out from the side of each table.

The volume lists more than 120 rotating beers — curated by co-owner and cellarmaster Christian Albertson with co-beer director Mike Reis — grouped by style (sours, saisons, etc.), with two pages dedicated to drafts. There's a wall of glassware suited to every type of beer served, whether Jolly Pumpkin's Madrugada Obscura Sour Stout from Dexter, MI, or Italian 2004 Xyauyu Etichetta Rame. A pricey (\$14.50 for a six-ounce pour) Belgian Brouwerij De Landtsheer Malheur Brut is a dry, elegant Champagne-style beer served on the stem, one of ten offerings in a by-the-glass selection from large beer bottles rarely available by the pour.

As a temple dedicated to beer, the Cellar succeeds immediately. The bar and chef's counter are ideal perches from which to sip, accompanied by hand-pump cask engines (sample

POUR IT ON: ROUTE D'EPICES AND DEVILED EGGS AT ST. VINCENT, BONE MARROW AND OTHER ARTISTIC STARTERS AT ABBOT'S CELLAR.



GUARDIAN PHOTOS BY VIRGINIA MILLER

UPCIDER: SF'S FIRST CIDER BAR

Ever since savoring a fantastic New England cider pairing with each course of a fall dinner at NYC's Gramercy Tavern years ago, I've wondered when we might witness the arrival of urban cider bars. SF's new Upcider and Bushwhacker in Portland are it thus far.

Two aspects of Upcider jump out immediately: Ozgun (Ozzie) Gundogdu and his sister's warm welcome — Ozzie opened the bar with former roommate and co-worker Omer Cengiz — and a second story upstairs space with floor to ceiling windows overlooking Polk Street. One can sit at the windows, gazing below at a busy street scene, enveloped by low-ceilings and a cozy glow, transported to a European bar or maybe even one in Turkey, Ozzie and Omer's homeland.

The bar, lined with rustic, reclaimed wood, houses a range of bottled ciders — 19 producers, 40 varieties of cider (and growing) at \$5–\$26 a bottle, the most expensive being a 750ml of Etienne Dupont Brut De Normandie from Victot-Pontfol, France. You'll find big brands like Magners or ones we've seen often in SF like Fox Barrel, Crispin, and Two Rivers. But you'll also discover three ciders from Wandering Aengus Ciderworks in Salem, OR, or J.K. Scrumpy Organic, a sweeter cider from Flushing, MI. On the dry side (there's also a medium-dry option), I liked Hogan's Cider from Worcestershire, England. A new discovery was Julian Hard Cider from Julian, CA, a small Gold Rush town inland from Escondido and San Diego.

Its tart, dry Cherry Bomb (\$11 for 22 oz. bottle) is a fascinating cider with a funky finish. There are Basque ciders, mead, wines, and beers, and bar food from chef Tony Carracci (Cha Cha Cha). For the time being there are no ciders on tap, but that is due to the intensive plumbing rebuild necessary to meet city requirements. Hopefully, there will be a way to provide draft ciders in the future.

Whiling away summer evenings in Upcider feels like traveling. I noticed the neighborhood's Middle Eastern community gathering below for friendly banter, a refreshing alternative side of a street lined with raucous parties and bar-hoppers.

1160 Polk, SF. 415-931-1797, www.upcidersf.com **SFBG**

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com

Firestone Walker's Unfiltered Double Barrel Ale from these classic pumps), and a reading shelf lined with Dulye's collection of cookbooks.

Chef, co-owner, and experienced craft beer restaurateur Adam Dulye explores flavors optimal to brews. Dishes — a la carte options or tasting menus: three course \$45, \$60 with pairing; 5 course \$65, \$90 with pairing — are well-crafted and artful. As at St. Vincent, some dishes stand well above others, although there's generally promising possibility. A coon-striped shrimp salad (\$11) makes a dramatic presentation but, similar to crawfish, you'll struggle to pull a tiny bite of meat from the shrimp. Cumin-roasted heirloom carrots (\$11), elegantly displayed with quinoa, oyster mushrooms and sprouts, lack distinctive flavor.

Alternately, braised rabbit on tender handkerchief pasta (\$23), dotted with English peas and hen of the woods mushrooms, is heartwarming, particularly with beer. "Wow factor" is in play with a unique beef bone marrow (\$12) dish. The bone is topped with crispy house pastrami, alongside spicy greens, more pastrami, pickled mustard seeds, and rye croutons — one of the more exciting of countless bone marrow dishes I've had. While roast pheasant (\$24) with lacinato kale and non-existent (but listed) cauliflower puree was too dry, a generous pork chop (\$25) is insanely juicy and satisfying over chewy caraway spaetzle, topped with grilled peaches. A dessert of warm, roasted parsnip cake (\$9), co-mingling with whipped cream cheese and a ginger molasses cookie, is a homey highlight, lovely with the coffee-almond malt of Great Divide's Yeti Imperial Stout.

742 Valencia, SF. 415-626-8700, www.abbotscellar.com

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BEER + WINE

BY CAITLIN DONOHUE
 caitlin@sfbg.com

BEER I will not re-enter the one-sided debate of whether the East Bay is cooler than San Francisco (we covered that in our much hullabalooed April 11 cover story, helpfully titled "San Francisco's loss") But I will tell you this: one side of the Bay Bridge has less hills. Less hills being a boon for the drunk biker in us all.

If that is not enough motivation to embark upon a self-guided cycling tour of the East Bay beer scene, then I don't know what is. Let me tell you about a recent, successfully-completed jaunt from which my team and I emerged with double IPA paunches, and a newfound appreciation for the San Francisco Bay Trail (to which you can find maps here: baytrail.abag.ca.gov).

EL CERRITO

Hook up your handlebars for a pleasant BART ride out to this north-of-Berkeley, family-friendly area, where a cruise of mere blocks will take you to the airy brewpub of **Elevation 66** (10082 San Pablo, El Cerrito. (510) 525-4800, www.elevation66.com). Stainless steel fermentation tanks make for tasty eye candy from the bar, where we wound up setting our messenger bags and ordering a sampler flight of seven beers. For such a tiny operation, Elevation 66 offers a swath of pours: on tap the day we visited were seven of its in-house brews, including a heavenly Contra Costa kölsch, the perfect light beverage with which to begin a day of exercising and drinking, and five guest pours, of which we tried a bubbly, sweet Two Rivers blood orange cider. Important matters settled, we tackled the extensive food menu, which stocks homemade potato chips, Peruvian causa made with poached prawns, avocados, Yukon potatoes, and habanero, and more.

Now, leave the brewery (I know, but there's lots to see.) Take the beautiful, wetlands-lined Bay Trail south, feeling free to jump off at the overpass when you see the **Golden Gate Fields** (1100 Eastshore Frontage Road, Berk. (510) 559-7300, www.goldengatefields.com). If it's Sunday, all the better — \$1 entry, \$1 beers, \$1 hot dogs.

BERKELEY

Note the USDA community garden that will zip by on your right



EAST BAY BUZZ

A self-guided bike tour to up your brew IQ

(at 800 Buchanan, Berk.) as you emerge from the Bay Trail into the Albany-Berkeley area, home to some of the largest breweries in the East Bay, besides of course the mega-fermenters at the Budweiser factory in Fairfield.

Your first stop will be at **Pyramid Alehouse** (91 Gillman, Berk. (510) 528-9880, www.pyramidbrew.com), and though you may find the quality of some of the beers at this Seattle-born chain brewery to be just about what you'd expect from a space tinged with notes of T.G.I. Friday's, you can make a game of counting the pyramids incorporated into the décor for extra stimulation. If you dare, embark upon a 40-minute free tour given every day at 4pm by a bartender who may or may not include gems like: "if you like metaphors, you'll love this one." At any rate, it's a good primer for people who have no idea how beer is made and it includes tons of free booze at the end. Check out **Trumer Pils Braueri** (1404 Fourth St., Berk. (510) 526-1160, www.trumer-international.com) a few blocks away for another free tour that runs daily at 3:45pm.

Head back to the Bay Trail, unless you feel like a trip further inland to Berkeley's two fun brewpubs **Jupiter** (2181 Shattuck, Berk. (510) 843-8277, www.jupiterbeer.com) and **Triple Rock Brewery** (1920 Shattuck, Berk. (510) 843-2739, www.triplerock.com). Between Berkeley and Oakland you have three lovely miles of trail ride, and if I'm not mistaken we are in the thick of blackberry season, which means the indigo clumps you'll see on your right just past Sea Breeze Market and Deli (598 University, Berk.) are ripe for picking.

OAKLAND

You could while away a day with in just a few blocks in downtown Oakland, such a prime sitting-out-with-a-microbrew kinda neighborhood it is.

In terms of places that make their own brew, there is none better than the 1890s warehouse building that houses **Linden Street Brewery** (95 Linden, SF. (510) 812-1264, www.lindenbeer.com), the little brewery that could. There's only a few meters in between tank and tap here, and on weekdays you can sit in the

joint's tap room and suck down golden pints of its Urban Peoples' Common Lager, while hearing the story from the bartender of how it came to the forefront of Oakland's craft beer scene.

You may not even guess, right off the bat, that **Pacific Coast Brewing Company** (906 Washington, Oakl. (510) 836-2739, www.pacificcoastbrewing.com) is brewing the suds that wind up in your \$9/five beer sampler — but it is. The charming brick pub has all the fried pickles one has come to expect from a solid bar menu, and a latticed patio that provides a little privacy from the Oakland cityscape. Out front, park your steed and walk it out — the rest of your stops are within stumbling distance, unless you're trying to really make a day of it and head south to **Drake's Brewing** (1933 Davis, San Leandro. (510) 568-2739, www.drinkdrakes.com) and its tucked-away pint parlor.

You may just have saved the best for last. **The Trappist** (460 Eighth St., Oakl. (510) 238-8900, www.thetrappist.com) and **Beer Revolution** (464 Third St., SF. (510) 452-2337, www.beer-revolution.com) are two of my favorite Bay beer bars, regardless of area code. Both have superlative selection and cute, sunny patios, but considerably different vibes.

The Trappist is a classy, underlit place with two bars and an elegant rotating list of beers at each, some local and some from far-flung locales. On our visit, we tried a trio of superb sour beers, including the transcendent red-brown Belgian Rodenbach Grand Cru. Trappist's food menu is full of elegantly spare, small plates packed with big flavors, like a recent Mahon Reserva cheese platter with truffled almonds and shisito peppers. I'm no meat eater, but I heard rave reviews of the comparatively proletarian Trappist dog, which was studded with bacon and seemed an apt pairing for a beer that may out-class you.

Beer Revolution, as the name would imply, is a populist place — local brewers regularly roll through to share their fermentation philosophies. Though their draft menu is impressively large, the beauty of this place is variety. Inside the bar there is a vast refrigerator land where bottles await for your to-go/for-here fancy. We vote for-here, because you'll want to savor every drop of your East Bay booze cruise. **SFBG**

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BY VIRGINIA MILLER
virginia@sfbg.com

WINE Recommended bottles, fall events in Sonoma, urban wine classes ... here are a few wine tips for true autumn flight. Check out my online Appetite column on the Pixel Vision blog at SFBG.com this week for restaurants making some of Napa's best cocktails, a family vineyards wine-tasting report, and more Wine Country dining reviews.

URBAN EXPLORATIONS

An in-house wine club with storage facilities and a wine school launched in April, **SF Wine Center** (757 Bryant, SF. 415-655-7300, www.sfwinecenter.com) hosts intimate classes, held in owners Brian and Hillary McGonigle's inviting City Room. With kitchen, library, and comfy leather chairs, it feels more like a friend's home than a classroom. This room is available for private parties, as is a wood-lined, speak-easy-like room tucked away above the wine storage area — it feels ready for a cigar, a glass of Pinot, and a round of cards and good friends.

Recently, a class led by James Beard award-winning writer and Burgundy expert Jordan Mackay was a walk through regions and wines of Burgundy in the best way possible: by tasting a wide range side-by-side. We discussed styles and regions as we sipped nine different wines — a steal considering class price (generally \$60-75) vs. costs of wines poured. Tastes ranged from a meaty 2009 Dujac Fils & Pere Cambolle Musigny (\$65 a bottle) boasting excellent acidity and earthiness, to a rare 1976 Domaine Leroy Romanee St. Vivant Grand Cru (\$500), with sediment and funkiness (it's a whole cluster wine, after all), and notes of black tea, mushroom, leather, smoke, moss, tart cherry.

Fall classes start up September 25th and sell out quickly. Watch the website for the fall schedule.

Bluxome Street Winery (53 Bluxome, SF. 415-543-5353, www.bluxomewinery.com) wins cool points just for being an urban winery whose product is actually made right here in the city with grapes from various Sonoma plots. It's already a wine-tasting respite, and some change is afoot with new winemaker Web Marquez, who is also one of three winemakers at Anthill Farms and one of two at C. Donatiello. His early days interning at the excellent Williams Selyem — and in New Zealand and France — give him a balanced perspective on Old and New World wine styles.

While we have to wait until next year's bottling to see the results of his approach with Bluxome's wines, in the meantime we can enjoy a tart 2011 Rose of Pinot Noir, or the acidic, balanced 2010 Sauvignon



Blanc, or a Chardonnay and three Pinots (all bottles under \$45). Taste in the candlelit space while watching wine-making through glass windows under a projected movie (shining on a brick wall) showcasing San Francisco in pre-1906 quake days when winemaking in the city was common — there were no less than 120 wineries and commercial cellars in SoMa alone. Here's to Bluxome reviving our rich urban wine history.

SUNNY SONOMA EVENTS

A foodie's dream event: **Slow Food's Fresh Food Picnic** (Sun/15, 11am-6pm, \$40-\$125. Rancho Mark West, Santa Rosa, www.slowfoodrr.org) is a picnic and then some. Carlo Petrini, the founder of Slow Food himself, flies out from Italy for a rare appearance, while Alice Waters and Nikki Henderson (of Oakland's People's Grocery) join him as speakers for the event. Then there's the chef line-up. A family-style picnic will be served by Christopher Kostow (Meadowood), Dennis Lee (Namu Gaji), Ryan Farr (4505 Meats), Christopher Kronner (formerly Bar Tartine, Slow Club), Thomas McNaughton (flour+water, Central Kitchen), Christopher Thompson (A16), and more

There will be tastes from farmers, food artisans and winemakers, local bands, a petting zoo, guided hikes and tours of Rancho Mark West, the event's farm setting. Proceeds benefit A Thousand Gardens in Africa, a Slow Food International project, and California-based Slow Food initiatives focused on food and farm education. As a zero waste event, bring your own plates, flatware, and napkins — provide glassware will be provided.

Jordan Winery (1474 Alexander Valley Road, Healdsburg. www.jordanwinery.com) is a pioneer in Sonoma's wine history, started by Tom and Sally Jordan in 1972. These Bordeaux wine lovers built a Bordelais inspired chateau on their 275-acre Alexander Valley vineyard in 1976, a gorgeous structure overseeing the winery's soothing grounds (tastings by appointment only). With spectacular chateau apartments reserved for overnight guests, the 1100 acre grounds go beyond winery to full working ranch with cattle, chickens, gardens, olive oil groves, and fishing lake with Tiki

FALL WINE, UNCORKED

A quick tour of the local terroir to catch you up

bar and hammock. As from the beginning, Jordan stays refreshingly focused on only two varietals, a green apple-inflected Chardonnay (\$29) and elegant Cabernet (\$52 for a bold but balanced 2008 Cab). It's a family business with son John as CFO, while Rob Davis has been Jordan's head winemaker for 35 years, since the inaugural vintage in 1976.

Now is the time to shop for your holiday wine with them to earn a fabulous **Jordan Winery harvest lunch**. You must sign up for their email newsletter and purchase wines to earn the points which can be used towards wine-maker tours, Christmas library tastings, and the coveted harvest lunches, which begin this week and run through mid-October. Harvest season is the most enchanting time in Wine Country, ideal for a family-style, weekday feast alongside winemaking staff and a tour of the grounds during crush season.

FALL BOTTLE RECOMMENDS

Where to shop for the below? K&L Wines, Jug Shop, Bi-Rite, Arlequin, Ferry Plaza Wine Merchant, SF Wine Trading Co., and D&M offer excellent wine selections in the city.

CALIFORNIA

Au Bon Climat "Hildegard" White Table Wine, Santa Maria Valley

Au Bon Climat's is one of the state's great, small wineries, and Hildegard (\$35) is one of my top California whites. A blend of 55 percent Pinot Gris, 40 percent Pinot Blanc, 5 percent Aligoté, it's layered and complex, unfolding with apple, almond, violet.

www.aubonclimat.com

Heitz Cellar Cabernet and Sauvignon Blanc, St. Helena

Heitz Cellar is one of my longtime Napa favorites for a beautifully balanced, lively Sauvignon Blanc (\$19.75), and splurge-worthy Martha's Vineyard Cabernet Sauvignon (\$110-200) — the far more affordable 2007 Napa Valley Cab (\$45) is a worthy substitution. This family-run winery has been going strong since 1964 with Old World balance, one of Napa's true gems.

www.heitzcellar.com



Lucia Vineyards LUCY, Santa Lucia Highlands

Lucia Vineyards' LUCY (\$18) is a beauty of a rosé boasting zippy acidity pairs well with a wide range of dishes — another Santa Lucia treasure.

www.luciavineyards.com

Tatomer Riesling Vandenberg, Santa Barbara

2008 Tatomer Riesling Vandenberg (\$24.99), named for the neighboring air force base, is easily one of the best wines in the Santa Barbara region. Maintaining an Old World ethos, dry, crisp, it still

boasts a New World uniqueness. Incredibly balanced, pear and apple skins shine with minerality that's gorgeous with food.

www.tatomerwines.com



Amapola Creek's 2009 Cuvee Alis, Sonoma Valley

Glen Ellen's Amapola Creek, from Richard Arrowood (who founded Arrowood Winery), is a small, boutique winery. Cuvee Alis (\$48) is named after Richard's wife, a hand-harvested, unfinned and unfiltered blend of 55 percent Syrah, 45 percent Grenache, organically grown on a slope of the Mayacamas Mountains on the Arrowood's 100-acre ranch. The wine gives of a nose of cherry pie, gentle pepper, smoke, tasting of dark berries, spicy meat, with silky tannins and acidic balance.

www.amapolacreek.com

EUROPE

Viña Tondonia Rosé Gran Reserva Rosado, Rioja, Spain

One of the best rosés I've ever had, 2000 Viña Tondonia Rosé Gran Reserva (\$30) is not for novices. At 12 years of age, this blend of 60 percent Garnacha, 30 percent Tempranillo, 10 percent Viura exhibits a velvety, rosy hue, unfolding with damp, funky, mushroom notes dancing alongside bright blood orange, berries, hazelnuts, rhubarb. It's so unusual, it pairs beautifully with spicy foods from a range of cuisines. Thanks to sommelier Ted Glennon of Restaurant 1833 in Monterey for introducing me to this stunner, available through K&L Wines. Every time I have it, it's a pleasure.

www.lopezdeheredia.com

Vidal-Fleury Saint Joseph & Muscat, Rhone Valley, France

Vidal-Fleury is produced by winemaker and managing director Guy Sarton du Jonchay, who understands the balance between New and Old World having made wine in France, Chile, Argentina and Australia. "Old world is terroir... New World is winemakers", he says, as he pursues a balance of both. Stand-outs are a 2007 Vidal-Fleury Saint Joseph Syrah (\$28.99), full, bright, earthy, with dark berry, black tea, pepper, and meaty notes (he only releases best vintages so there will not be a 2008 — 2009 releases next); and 2009 Vidal-Fleury Muscat de Beaumes-de-Venise (\$18.99), tasting of elderflower, dried apricot, lychee, nuts, with a balanced sweetness and minerality.

www.vidal-fleury.com **SFBG**

TALK THAT TART TO ME

The philosophy of sour beer,
by Russian River Brewing's Vinnie Cilurzo

BY TAYLOR KAPLAN
culture@sfbg.com

BEER Over the past 30 years, California microbrew has conquered niche markets and infiltrated the mainstream. Arguably, no individual is more responsible for this spirit of innovation than Vinnie Cilurzo of Russian River Brewing Company (www.russianriverbrewing.com), based in Santa Rosa.

Possessing a cult following with Trekkie-like fervor for his generously hoppy beers, Cilurzo is credited with inventing the double IPA early in his career; and Russian River's elusive, seasonally-released Pliny the Younger was recently determined by BeerAdvocate.com to be the best beer in the world.

But his maverick side is perhaps best reflected in his sour ales: a highly specialized range of Belgian-derived brews, revered in beer-geek circles for their complexity. Aged in wine barrels for years at a time, with the addition of fruit like sour cherries and currants, and often subjected to the risky practice of spontaneous fermentation, sours are as temperamental as they are inefficient in respect to time, cost-effectiveness, and space preservation. Often called "wild ales," these beers require a knowledgeable, experienced brewer to tame them.

I spoke with Cilurzo over the phone recently about his approach to the lip-smacking sour. Beer lovers, and novices alike, read on:

San Francisco Bay Guardian "Sour" is a pretty popular umbrella term for a whole range of beers. Do you accept that term? Reject that term? How do you classify them?

Vinnie Cilurzo I'm fine if someone wants to call them sour, or barrel-aged, or whatever they

want to call them. I think for the most part the beer connoisseurs know what they are. You know, on occasion a non-beer-enthusiast will buy a bottle and be surprised when they find it is sour in flavor. It doesn't say it on the front of the label, but we don't make a huge deal out of it, either way. Barrel-aged funky beers... is the term we tend to go with.

SFBG These sours, you've been making them for a while. Do you feel like you've kind of gotten the variables down, and know how to control it, pretty much every step of the way?

VC We have a good handle on it, but the beer is always in control. The time when you start feeling that you know what you're doing, the yeast and the bacteria will throw a curveball at you, that's for sure. So, the beer really does tell you when it's ready. It's weather-dependent; it's temperature-dependent; it's seasonally-dependent; it's what was in the barrel before; it's how long you clean the barrel. For the spontaneous beers, specifically, it's how long we leave the wort in the koelship, which is the open fermenter. There's so many variables. So, you have to be very, very pliable, and be able to go with the flow, if you will.

SFBG Is there a glass that you feel that your sours are particularly well served in?

VC If you're at home drinking Belgians or sour, barrel-aged beers, I'd say: try a pint glass with half the beer and put the other half in a wine glass, if you don't have a stemmed, beer-type glass, and see if you can tell the difference. I think you can tell a big difference, particularly in aroma, and obviously some flavor, as well, by using a non-pint glass. **SFBG**



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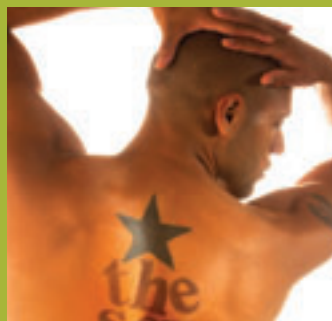
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BY MARKE B.
marke@sfbg.com

AIR Know that for this article I just spent an ungodly amount of time popping the Youtube replay button on Biggie's 1995 30-second TV spot for St. Ides malt liquor, "Big Poppa" shoutouts from passing flygirls and all. Why besides the fashion tips, you ask? Turns out St. Ides is from good ol' San Francisco, created by the McKenzie River Corporation, a somewhat overlooked party beverage marketing powerhouse that also brought us Steele Reserve, Black Star, and the one, the only Sparks, truly the hipster runoff off the '00s.

But this is about the future, not the past — and what could be more "future is now" than McKenzie's new product, Air (www.drinkair.com), the "alcohol inspired beverage" that's started popping up in cuter nightclubs and sublebrity paws. A clear, carbonated, deflavored, de-aromatized malt product with 95 calories and four percent alcohol content per can, and available in berry and citrus flavors, Air is packaged in sleek, thin silver cans, has variously been described to me as "sparkling alcohol water," "flavored alcoholic club soda," "diet vodka," and "Not Redbull, more like clearbuzz." All of those are kind of true — and we're obviously through the cocktail-in-a-can looking class, people.

"We like to describe Air as a more healthy, less filling alternative to regular cocktails — although it tastes pretty great when mixed with vodka like club soda," McKenzie's marketing director, Ashley Garver told me over the phone. "It's for people who want to keep the party going without all the sugar highs and lows or, shall we say, any overestimation of their own limits."

Air had a pretty auspicious launch — thousands of San Francisco sports fans may remember the dud in the hydraulic jet pack zooming up over McCovey Cove this summer during a particularly iconic moment. "Here we were all excited to try out this brand new jetpack technology," Garver said with a laugh, "and it turned out to be right when Matt Cain pitches a perfect game for the Giants."

Word's still out on whether sports fans, notoriously fussy about their beverages, will take to Air. One target audience, smartly, is the electronic dance music crowd,

whose booze buzz is a little trickier to uphold than that of the average couch potato's. "I just got back from the Video Music Awards in LA where we had some great interactions with EDM stars," Ashley told me. "I got to hang out with Kaskade." An avowed Mormon, Kaskade might abstain, but his legions of complexly inebriated fans may appreciate Air's quick refreshment. Probably, too, will the more discerning and diverse crowds at local venues like Mezzanine, 222 Hyde, and 1015 Folsom, where Air is now served. And a team up with the awesome Lights Down Low party at Public Works on September 22 should spread more indie and underground dance-fan Air.



Which brings us to the legendary Sparks saga, which McKenzie marketed to indie and hardcore electro types so well that it pretty much branded a generation and was snapped up by Miller for hundreds of millions of dollars — only to be pulled from shelves due to objections over its deliciously killer combo of sugar, caffeine, taurine, and alcohol. What could possibly ever go wrong with that?

Garver laughs at the memory of Sparks, but stays positively on message: "The country came back to us looking for something lighter, more refreshing, less high octane and more innovative. We'd honestly been wanting to do something like Air for a while, but the technology wasn't yet available to completely take the taste and smell out of malt liquor and leave something lighter." (For the record, there still is a very, very slight beery mouth-feel of malt that's not quite covered up by the carbonation or natural flavoring, but if you've ever woken up on a 40 oz. pillow, this mouth-feel is of infinitely minuscule concern.)

And what about that effete forerunner of Air, the clear malt liquor drink of the '90s that became a famous running joke? Is Air just a zombie Zima? Or is it something different?

Garver laughs again. "I can certainly see where that comes from, but Air has like one third the calories and alcohol content of Zima, and it's much more versatile. We have no added sugar so we're a lot more healthy."

"Well, I guess I don't know if you can ever get healthy drinking an alcoholic product. But we're certainly aiming to make you feel lighter." **SFBG**

ANOTHER IPA Confessions of a strong beer addict

BY STEVEN T. JONES
steve@sfbg.com

BEER I'm addicted to strong beer.

In a less confessional mood, I might just leave it at the fact that I love strong, malty, hoppy India pale ales, the nectar of the gods. That weak-tasting lagers and pilsners just don't quite do it for me. But the truth is that I've begun to think of my taste for strong beer as something closer to an addiction, one that I'm increasingly powerless to resist.

It doesn't matter what time it is — or what my intention, mood, or level of sobriety. When the bartender asks what I want, my mouth almost involuntarily forms the words "Racer 5" or "Lagunitas IPA" or some other strong beer, as if it has a mind of its own and knows what it wants. I find it difficult to argue with my own mouth.

Even at a superb beer spot like Magnolia Pub and Brewery, with its wide variety of great and tasty beers — many of which I'll taste from time to time, just to remind myself of what I'm missing — I'll always wish that I'd ordered one of its house-brewed Proving Ground IPAs instead, and get that on my next round. Never mind the consequences of several 7 percent alcohol beers, it's just what I have to have.

I seek out bars like Toronado Pub and Murio's Trophy House that carry Pliny the Elder, Russian River Brewing Company's decadent double IPA, with its chart-topping 8 percent alcohol content. And on the special occasions when they're privileged to carry a

keg of Pliny the Younger — the rarely-released triple IPA with 10.5 percent alcohol, the malty hops oozing from each pint — I'll be there with my fellow addicts at any hour of the day, staying until that keg is dead (which usually happens within an hour or so.)

Peer pressure may have something to do with it, because increasingly it seems as if my closest mates share and help enforce my addiction. I've been heckled mercilessly when I try to mix things up with a different, lighter pitcher during our long sessions at Zeitgeist, or when we're taking advantage of the \$3 happy hour pints at Dalva and I stray from ordering Green Flash or Bombay by Boat.

Addictions need reinforcement, and we all seem to be part of cultural moment when strong beer — the stronger the better, as befits our maturing constitutions — is king. It's our birthright and our expectation. When Southern Pacific Brewing Company opened in my Mission District neighborhood last year, it surprised nobody that it brewed a strong pale ale, a stronger India pale ale, and an even stronger extra India pale ale.

As a Northern Californian in his mid-40s, I'm a child of the microbrew revolution, the first generation that rebelled against watery, mass-produced "beer," rejecting the Coors and Budweiser cans favored by the Baby Boomers in favor of the stronger, tastier ales hatched in bottles and kegs by California craft brewers.

That's when it began, simply enough, with beers like Anchor Steam and Sierra Nevada Pale Ale that would find themselves fermenting in ever-larger vats due to their popularity with my people.

But pretty soon, they weren't cutting it anymore, particularly after I began to experiment with homebrewing and developed a taste for the sweet malts and hops that I mixed into my wort, spurred on by watching my yeast consume carbs and expel strength into my bubbling concoction.

Maybe there's a cure for what ails me, or what ales my buds crave. Frankly, I'm not looking for one. I've embraced the fate that strength is my weakness, and I'll drink it in by the pitcher. Cheers. **SFBG**



PHOTO BY MA1216/FLICKR (CC)

BEER AND WINE EVENTS

BY CAITLIN DONOHUE
caitlin@sfbg.com

NORTHERN CALIFORNIA RENAISSANCE FAIR

Oct. 6-7 at the NorCal Ren Fair means the arrival of the St. Hubertus German mercenaries, costumed troops-for-hire who wear tight colored pants. That weekend is also Oktoberfest at the fair — though of course mead, beer, and four types of cider are available throughout the four-week entirety of the bodice-busting. Just make sure you dodge the roving pack of Puritans who will be roaming ye olde paths and pubs. Saturdays and Sundays, Sat/15 through Oct. 1. 10am-6pm, \$25/day, \$35/weekend, \$150/10-day pass. 10021 Pacheco Pass Hwy 152, Gate 6, Hollister. (408) 847-FAIR, www.norcalrenfaire.com

BREWS ON THE BAY

The S.S. Jeremiah O'Brien is too large to succumb to the rocking waves of the Bay. Even if it bobbed like a dinghy, this is worth getting wet for: 15 member breweries of the SF Brewer's Guild pouring all-you-can-drink allotments of over 50 beers, from the companies' best-sellers to seldom-seen seasonals. Plus live music and food trucks. Ahoy, well-worth-it hangover!

Sat/15, noon-5pm, \$50. S.S. Jeremiah O'Brien, Pier 45, SF. www.sfbrewersguild.org

SF COCKTAIL WEEK

Ask anyone — this town has serious cocktailian chops. That's why (if you've got the cash, admission for most events starts around \$45) it's worth checking out this week of artisan tastings, bartender contests, and classes that'll leave you shaking like a star.

Mon/17-Sun/23, various SF venues. www.sfcocktailweek.com

GRENACHE DAY

In the 1980s, a group of NorCal wine producers got together to celebrate the excellency of varietals from France's Rhone Valley. They called themselves the Rhone Rangers, and set about recreating the wines' majesty here in the Golden State. Today, they celebrate work well done on internationally-celebrated Grenache Day. Check out the special vino in its red, white, and rose forms through free tastings at 15 wineries in Paso Robles, Santa Cruz's Bonny Doon Vineyard, Santa Rosa's Sheldon Wines, and Sacramento's Caverna 57.

Sept. 21, various venues, free. www.rhonerangers.org

EAT REAL FESTIVAL

You know you can nosh away at this fest, which celebrates the best in local, sustainable nourishment — but be sure you wash it down in style. Eat Real offers a chance to sample 20 Bay beers, like sustainable Berkeley pourers Bison Brewing and its beer garden co-curator Adam Lamoreaux's Oakland-born Linden Street Brewery. 15

NorCal wineries will be represented as well. And no festival markups here — all adult beverages go for \$5 per cup.

Sept. 21 1-9pm; Sept. 22, 10:30am-9pm; Sept. 23, 10:30am-5pm; free. Jack London Square, First St. and Broadway, Oakl. www.eatrealfest.com

TOUR DE FAT

The beer and bike carnival of the year is back, with all its usual circus magic and a costumed bike parade under the trees of GGP. Onstage, Fat Tire beer has another full musical line-up planned: Los Amigos Invisibles, He's My Brother She's My Sister, Yo-Yo People, and more. Sip the Colorado brand's brews, and stick around for the end, when a lucky car owner trades their wheels in for a bike during a elaborate yearly ritual.

Sept. 22, 10:30-5pm, free. Lindley Meadow, Golden Gate Park, SF. www.newbelgium.com/events/tour-de-fat

LAGUNITAS DAYTIME PARTY

Retire to the sunny patio of downtown Oakland's best beer store-pub to meet the masterminds behind Marin's Lagunitas Brewing Co. The label's new session IPA, named for the time in which such things are best drunk (Daytime) will be on the pour, lubricating what is sure to be a fascinating conversation with local beer greats. Sept. 22, 1-6pm, free. Beer Revolution, 464 Third St., Oakl. (510) 452-2337, www.beer-revolution.com

OKTOBERFEST BY THE BAY

Snap them lederhosen and rub your belly — you'll need all the digestive help you can get after this perfectly pleasant weekend of steins, sausages, and oompah. Now with two sessions on Saturday to avoid beer gut overcrowding! Sept. 28, 5pm-midnight; Sept. 29, 11am-5pm and 6pm-midnight; Sept. 30, 11am-6pm, \$25-75/session. Pier 49, SF. (888) 746-7522, www.oktoberfestbythebay.com

DRINK GREAT BEERS TASTING PARTY

Beer Connoisseur magazine sponsors this all-you-can-taste Saturday extravaganza in the swanky climes of Blu Restaurant. Taste little-known brews against old favorites, and discover which flavor ways really fill your pint.

Sept. 29, 3-6pm, \$60-85. Blu Restaurant, 747 Market, fourth floor, SF. www.drinkgreatbeers.com

LOCA UNCORKED

Because the Blue Angels will be less (?) terrifying with a bellyful of California wine in you, head out to this Bay Area exploration of the wines of Lodi, a small town tucked just between Sacramento and Stockton that is flush with wine producers. Your admission gets you tastes of 200 (!) Lodi wines, tons of snacks, and a front row seat for Fleet Week's aerial shenanigans. Oct. 6, 1-5pm, \$55-65. 291 Avenue of the Palms, Treasure Island, SF. www.locauncorked.com **SFBG**

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www.OktoberfestByTheBay.com

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Hedgehog got me thisgroupon for a fancy pantsy mani pedi at a place in San Mateo puts flower petals and orange slices in your feet water! It's hard for me to hold a grudge, however, because at the time-of-purchase we were living in New Orleans. For all she knew, San Mateo was a suburb of San Fran, like the Sunset or the Richmond.

Nope. You have to drive.

So I was driving back, all relaxed and pretty and shit, and there was Candlestick ... and it was very nearly (at the time) football season ... and the only thing I don't like about getting my nails done is the way you smell for the rest of that day. I mean, I am, at heart, a chicken farmer. Lookswise, I can handle being beautiful, but it's my nature to smell like hay. Not mimosas.

It takes about 30 minutes to drive from San Mateo to the Mission.

Around about Candlestick, I'm saying, enough became enough. Deciding finally to change the smell of my fingernails, I swerved off the freeway in search of barbecue. In search, specifically, of Franks, where I had eaten once recently on account of another goddamngroupon, this one courtesy of Earl Butter.

NAILED IT

Who, to his credit, did apologize for eating all the brisket off our three-way-combo before Hedgehog and me ever even knew what hit us.

Turns out the brisket is Frank's best meat! It's tender, smoky, and doused in a really good, hot (if you ask for it) basic barbecue sauce, I now know. I got it to go, and they gave me a fork.

But I used my fingers....

CHEAP SPORTS

by Hedgehog

Sunday's baseball was Mission vs. Mission at Balboa. In my copious notes I dubbed the home team the Good Guys and the away team the Better Guys. Chicken Farmer and our friend Long Tall Phil were playing for the Better Guys, hence that side's upgrade.

Unfortunately, I don't know many of the other players' names and resorted to nicknaming them mostly based on what they were wearing, who they reminded me of, and the few scattered facts I remembered about them from previous games. For example, there was Big Blue,

Hairdo, Walnut Creek, Old Timey, Lost Horizons, and In'N'Out. After a while, my play-by-play reads more like I'm calling a horse race.

Anyway, I don't know how many folks are interested in rec league games, but I think more are probably into Fantasy Baseball. Then again, I don't know which side of the fence the readership of Cheap Eats falls into demographically so I'll cover both bases with one bird and say that in my opinion, Fantasy Baseball should allow for at least one Rec League player per team. My reasoning is as follows:

1) Rec Leaguers steal a ton of bases. I am in a Stolen Bases race in my Fantasy League right now and if I had In'N'Out or Gray Shirt Tony, or even Chicken Farmer herself, I wouldn't need to put all this imaginary pressure on Michael Bourn to do what I'm pretend-paying him for.

2) Rec Leaguers are almost all multi-positional and thus, very useful when setting your lineup. I mean someone who plays left field, short, third, second,

catcher and pitcher? And steals three bases in one game?! I mean come on...

3) Major league starting pitchers don't hold a candle to Rec League pitchers. Unless you count speed, accuracy, or variety of pitches. But the Good Guys starter pitched a complete game! And the Better Guys pitcher went seven innings. Colorado Rockies: take note.

Better Guys, 4. Good Guys, 7.

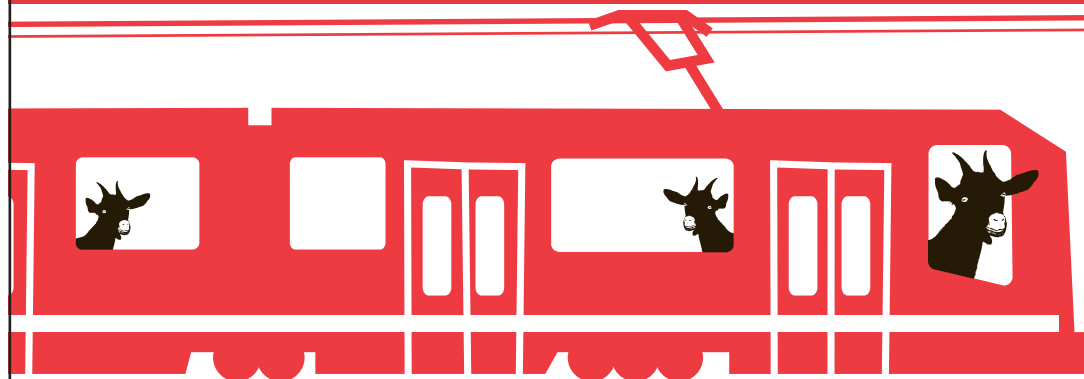
After the game we went to my new favorite barbecue, which isn't Franks, but only because you can't walk to it from our house. You can walk to Southpaw. What my beloved and bristly sportswriter couldn't have known from the press box was that the whole game in the dugout we were talking about barbecue.

The box score for the Mission's new smoke house reads: weak, weak 'cue. At least the ribs and brisket. Go for the sides, which are awesome. Pulled pork with beans and (get this) bechemel over warm potato chips, brussels sprouts with bacon, and my favorite: smoked goat served with fry bread. For that, I will be back. **SFBG**

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J.B. SMOOVE
SEE FRIDAY/14

WEDNESDAY 9/12

ZERO1 BIENNIAL

This week, when the weather is right, SF designer Ishky will coordinate a massive 3.14-ecetera to be written by five planes over the Bay's skyline. The work heralds the arrival of Zero1 Biennial, sure to be a different look at Silicon Valley. SFMOMA, Headlands Center for the Arts, and Stanford will all be participating in the tech-art fest, but "Seeking Silicon Valley" is a good place to start exploring. Artists from 11 countries have created innovative odes to computerlandia at Zero1 Garage, a specially-designed new permanent art space in San Jose. Expect virtual tunnels connecting cross-Atlantic museums and the first dot com rise and fall, as interpreted through shots of a vertiginous Argentinian mountain. (Caitlin Donohue)

Through Dec. 8, Various times and Bay Area venues
"Seeking Silicon Valley"
Zero1 Garage
439 First St., San Jose
www.zero1biennial.org

WEDNESDAY 9/12

CHELSEA WOLFE

Like a gloomier incarnation of Julia Holter, or PJ Harvey with a stoner-goth edge, Chelsea Wolfe has a

knack for sounding like everyone and no-one else, all at once. On last year's *Apokalypsis*, her wispy, high-pitched vocals stood in stark opposition to the record's sonic atmosphere: robust, foreboding drums and guitars a la Slint, wrapped up in lush electronics, layers upon layers of reverb, and the vague ethos of the hypnagogic pop movement. One of those "weird" records whose weirdness is rendered highly palatable by its confident execution, Wolfe's debut was one of last year's most compelling rock statements. (Taylor Kaplan)

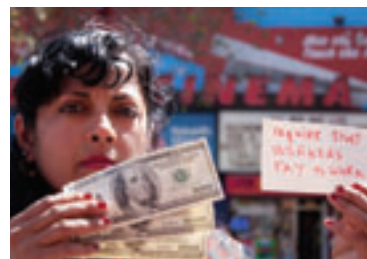
With Crypts, Dia Dear, DJ S4NTA_MU3rTE, DJ Nako
8pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY 9/13

FEMINA POTENS' ASKEW FILM AND PERFORMANCE FESTIVAL

Should your post-convention feminist outrage still be clouding the edges of your vision, mark your calendars for a weekend of smart, sex-positive female-made films and readings at YBCA. Tonight, take in multimedia memoir presentations by adult industry stars-authors Oriana Small and Lorelei Lee, then a documentary on SF strippers' fight for justice in the workplace by Hiwa B., an ex-dancer herself. Later this weekend, Madison Young's doc on her first year as a mama in SF sex culture awaits (Sat/14), and Mollena

Williams' interactive short on the ways racism can emerge in the world of BDSM play (Sun/15).



Forget "legitimate rape," it's time to start developing our own vision of the way we want the world to work. (Donohue)

Through Sun/15, \$10/screening
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

THURSDAY 9/13

NOMMO OGO

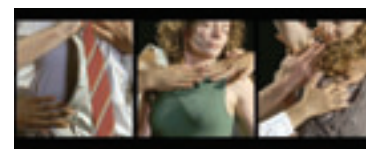
The Bay Area is overloaded with ambient electronic acts inviting you to lose yourself in their Pink Floyd-on-codeine haze, but Nommo Ogo's attention to detail sets it apart from the pack. Balancing old-school, Cluster-meets-Zelda synth tones with live guitars, field recordings, jittery percussion, and the occasional buried vocal track, its records are unusually dynamic, and compositionally advanced, for "ambient" fare. This Thursday, the Oakland-via-Anchorage outfit will unleash some new material, as it celebrates the release of its forthcoming LP, *Endless Dream*, at Bottom of the Hill. Will the new album follow the sturdy progression of the back

catalogue, or will it present a bold change of direction? (Kaplan)
With Candle Labra, Secret Sidewalk
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

FRIDAY 9/14

JOHN CAGE CELEBRATION: PICO

You have one chance this weekend to wish John Cage a Happy 100th Birthday. With a razor mind, often barely visible behind his affable façade, Cage and Merce Cunningham turned



inside out cherished traditions about listening and seeing. A European composer once asked Cage whether it was not difficult for him write music so far away from the Tradition. His reply: "it must be hard for you write music so close to the Tradition." *PICO: Performance Indeterminate Cage Opera*, based on Cage's *Fontana Mix* — less a score than a manual for proceeding — is a very Cagean enterprise with live and recorded music, three channels of video, 20 plus dancers, and audience participation (should you be so inclined). *PICO* also pays tribute to kindred spirits Marcel Duchamp and Nam June Paik (Rita Felciano).

7:30pm, \$7
Berkeley Art Museum
2626 Bancroft Way, Berk.
www.bampfa.berkeley.edu

FRIDAY 9/14

RUSTIE

Who needs restraint, or tastefulness, when you've got Rustie? Like fellow producers Hudson Mohawke and Lone, the Glasgow-



based beatmaker specializes in a high-gloss brand of dubstep-tinged electronica that overwhelms with its kitchen-sink approach. Much like an alternate *Sonic the Hedgehog* soundtrack, as envisioned by the venerable Warp imprint, his debut LP, *Glass Swords*, was one of 2011's most ecstatically go-for-broke records. Garish, fluorescent synths compete relentlessly for the spotlight, anchored (just barely) by grooving, thrashing percussion, on a hugely celebratory record with the irresistible energy of a basketful of puppies. One can only imagine the potential of Rustie's maximalist approach in a live setting. (Kaplan)

With Kode9, Obey City, Anna Love, Dreams, Dials vs. Bogi, The Slayers Club Crew
10pm, \$20
1015 Folsom, SF
(415) 264-1015
www.1015.com/onezerthree

FRIDAY 9/14

PHENOMENA

Everyone's heard of 1977's *Suspria*, but Dario Argento's filmography is full of should-be horror classics — including 1985's *Phenomena*, which returns to *Suspria*'s boarding-school milieu but shifts the action to Switzerland, where the new girl in class is the troubled daughter (Jennifer Connelly) of a movie star. She sleepwalks, she communicates with insects, she befriends a local professor (Donald Pleasence, *Halloween*'s Dr. Loomis) and his chimpanzee companion, she runs afoul of the local murderer ... man, growing up is tough! With lamé'd costumes by Giorgio Armani and songs by Iron Maiden, Motörhead, and Argento faves Goblin, *Phenomena* is a gloriously '80s relic. It screens with animated classic *The Iron Giant* (1999) and young Connelly's Muppet-tastic breakout film, 1986's *Labyrinth*. (Cheryl Eddy)
"Midnites for Maniacs: Trix Are For Kids Triple Bill"
7:30pm, \$13
Castro Theatre
429 Castro, SF
www.midnitesformaniacs.com

FRIDAY 9/14

J.B. SMOOVE

After starting his career on Russell Simmons's *Def Comedy Jam* in the '90s, J.B. Smoove has since solidified his status as a foolproof secret
CONTINUES ON PAGE 24 >>

FAUX QUEEN PAGEANT: THE NEXT GENERATION SEE SUNDAY/16

FRIDAY 9/14
CONT>>

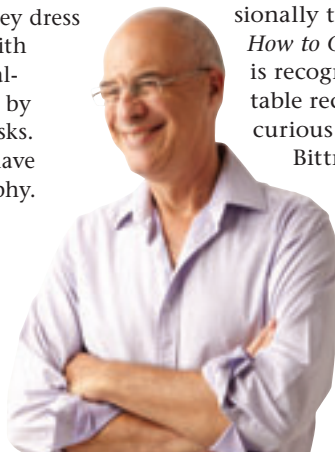
weapon within the comedy world. Uncredited appearances and writing work on *Saturday Night Live*, in addition to scene-stealing supporting roles in films such as *Pootie Tang*, helped land him his current role as Leon ("Pepitone, Pepitone!"), Larry David's opportunistic house guest/sidekick on recent seasons of *Curb Your Enthusiasm*. As a stand-up performer, Smoove combines physical comedy with hilarious storytelling, courtesy of his unmistakable vocal delivery. (Landon Moblad) 8 and 10:15pm; Sat/15, 7:30 and 9:45pm, \$25 Cobb's Comedy Club 915 Columbus, SF (415) 928-4320 www.cobbscomedyclub.com

SATURDAY 9/15

LOS STRAITJACKETS

Nashville, Tenn.'s Los Straitjackets have been pairing genuine musi-

chianship with over-the-top gimmick for more than 20 years and 11 studio albums. True, quality songwriting and matching costumes sounds oxymoronic, but Los Straitjackets defy common sense. The foursome plays instrumental, surf-inspired rock music, with an extensive list of covers, including "Deck the Halls" and "Smells Like Teen Spirit," but their original material is where the band shines. During performances, they dress identically in all black with gold Aztec-inspired medallions, differentiated only by customized luchador masks. Not to worry, they also have synchronized choreography. (Haley Zarembo) With Daddy-O Grande, Big Sandy and His Fly-Rite Boys 9pm, \$20 Great American Music Hall 859 O'Farrell, SF (415) 885-0750 www.slimspresents.com



SUNDAY 9/16

FAUX QUEEN PAGEANT: THE NEXT GENERATION

Now, San Francisco cherishes an exceptional portion of the world's most glamorous and inventive faux queens. But in 1995, when Diet Popststitute and Ruby Toosday unleashed the Faux Queen Pageant, there were few outlets for "drag queens trapped in women's bodies." The doors FQP helped throw open make its 2012 reincarnation all the more intriguing, as SF's big and brassy faux queen contest returns under the auspices of Bea Dazzler, Holy McGrail, and the Klubstitute Collective. With MCs Leigh Crow (as Captain Kirk) and Trixxie Carr at the helm, and a firmament of local star judges (Heklina, Fauxnique, Birdie Bob Watt, Cricket Bardot, Ruby Toosday, L. Ron Hubby and Deena Davenport), Faux Queen Pageant: The Next Generation promises to take you where no woman has gone before. (Robert Avila)

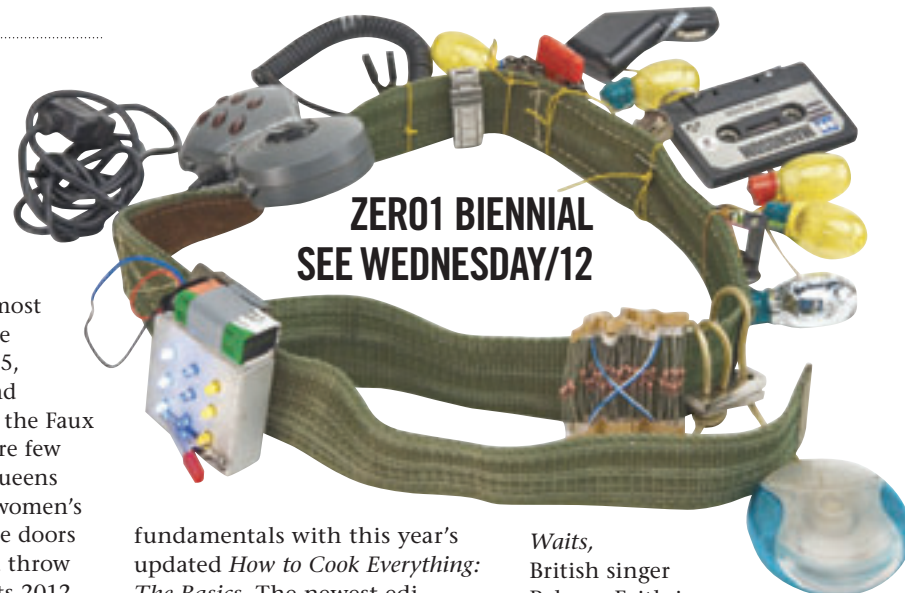
8pm, \$15
DNA Lounge
375 Eleventh St., SF
(415) 626-1409
fauxqueenpageant.com

TUESDAY 9/18

MARK BITTMAN

Veteran New York Times opinion and food columnist Mark Bittman claims he's not a chef and he's never been professionally trained. Yet, his *How to Cook Everything* is recognized as a veritable recipe bible for curious home chefs.

Bittman, nicknamed "The Minimalist" for his unfussy approach to cooking, delves even further into the



ZERO1 BIENNIAL SEE WEDNESDAY/12

fundamentals with this year's updated *How to Cook Everything: The Basics*. The newest edition is an encyclopedia of tips, ranging from how to set up a pantry to how to tell when particular foods are done cooking (always important for those house parties). As if writing for the Times and authoring more than a dozen cookbooks was not enough, The Minimalist debuted his new Cooking Channel show of the same name earlier this fall. (Kevin Lee)

In conversation with Jessica Battilana
7:30pm, \$22-\$27
Herbst Theatre
401 Van Ness
(415) 392-4400
www.cityboxoffice.com

TUESDAY 9/18

PALOMA FAITH

Thanks to a string of hit singles such as "Do You Want The Truth or Something Beautiful?" along with starring roles in several films, including Terry Gilliam's *The Imaginarium of Doctor Parnassus*, acting opposite Tom

Waits, British singer Paloma Faith is a noted star over in her native UK. Fusing modern pop with sultry '50s rock sensibilities and a classy, retro-inspired look, the 27-year-old Faith is hitting the United States for her first ever tour, in support of her new album, *Fall To Grace*. Fans can be sure that next time she comes around, it will be in a much bigger venue. (Sean McCourt)

8pm, \$15
Rickshaw Stop
155 Fell St., SF
(415) 861-2011
www.rickshawstop.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 71 Stevenson, Second Floor, SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



PALOMA FAITH SEE TUESDAY/18

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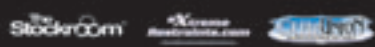
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PI IN THE SKY, FIG LEAF OPTIONAL

The annual San Francisco Fringe Festival embraces humanity again

BY ROBERT AVILA
arts@sfbg.com

THEATER Aficionados of the San Francisco Fringe Festival, now in its 21st year, know that sorting out the clowns, puppets, relationships, rock operas, and foreskin on display or under consideration across 12 days and roughly 40 shows can be a real crapshoot. But that's the deal — and at least part of the appeal — with a curator-free, lottery-based program in which anybody with an act and the luck of the draw can set up shop for an hour on one of the handful of stages in operation at the Exit Theatre complex and participating venues.

Invariably ranging widely across (to borrow a title from this year's lineup) "the good, the bad, and the stupid," the whole usually proves greater than the sum of the parts, private or otherwise. There's just no event quite like the Fringe. And a really good show can make up for a lot of boredom and horrified silence.

Take, for instance, that title just borrowed above: the Pi Clowns' latest show may not be perfect in every respect, but you can't help respecting their perfect portrayal of our general fallibility. The Bay Area-based six-clown physical comedy troupe wowed in 2008 at their Fringe debut (*After-Party*), and they wow again in *The Good, the Bad, and the Stupid*, with expert chops, serious smarts, and an undiminished instinct for the ridiculous. Highlights of said lowlights include a horse race on broomstick stallions, a feast of acrobatic juggling, and another delicious slo-mo melee. (Meanwhile, on the significantly darker end of the clown spectrum, there's Naked Empire Bouffon Company, raucous devotees of the grotesque, whose *You Killed Hamlet, or Guilty Creatures Sitting at a Play* was not caught in time for review but remains on the must-see list.)

Moving right down the alphabet from clowns, one will find several Christian-themed plays among this year's offerings. Granted, most of these involve an ironic or satirical approach — like San Francisco-based David Caggiano's deft and witty solo play, *Jurassic Ark*, which I caught in an earlier version elsewhere and which concerns an evangelical preacher Hollywood-bound with an

idea for a major motion picture selling Creationism to the heathen evolution-swilling masses.

Then there's *Bible-Not: Stories for Grown Ups*, which sounds like it sports a subversive edge to its advertised retellings of popular Bible stories, from Adam and Eve to Noah and the Flood. In fact, the play, written by retired journalist and clergyman Charley Lerrigo, is a lifeless resuscitation of ye old adages in a flatfooted comedic-dramatic vein, wherein, for instance, God appears to Noah as a beautiful woman in a silk gown — but still carries out the genocidal flood because she loves people. The last of the proselytizing play's four dreary episodes (bridged by overtly thoughtful narration from a "showgirl" played by Karen Biscopink) is the second coming of Christ (Tristan Cunningham) to a San Francisco pastor named Bob (Charlie Shoemaker), who is naturally converted from disbelief to rapturous wonder in the face of the ingenuous, miracle-wielding stranger. Overall decently acted by a dutiful cast, the preachy play nevertheless reaches only the choir at best.

In the realm of puppetry, *The Collector*, by San Diego's Animal Cracker Conspiracy, begins promisingly, with delicately designed maquette sets featuring a humble debt collector overseen by a tyrannical monkey-manager, simultaneous video projections and animations on a screen above, and a dreamy, clinking, wistful musical soundscape.

But the wordless plot is sometimes challenging to decipher, the pace sluggish, and the action repetitive enough that, by the end, you realize it's just a nifty installation that thought it was a play.

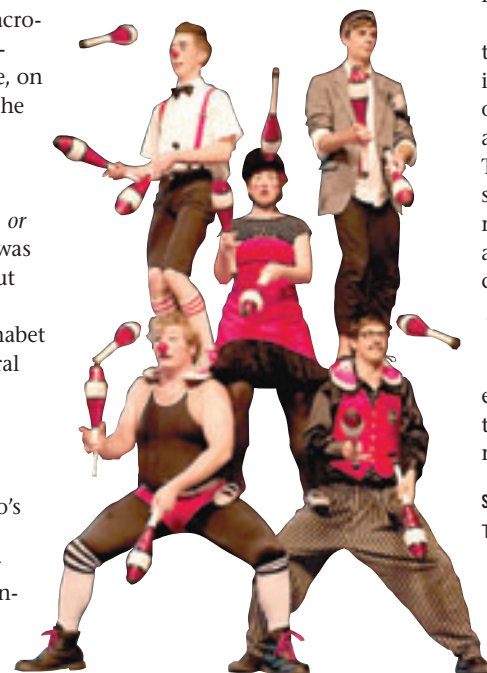
Meanwhile, *Legacy of the Tiger Mother*, by Las Vegas-based Angela Chan and Michael Manley, manages to pack a very clear, funny, and compellingly heartfelt storyline about intergenerational tensions between a Chinese American mother and daughter succinctly into a very agreeable hour — with music and witty lyrics for good measure. Chan's semi-autobiographical musical may have formulaic elements, but they're executed with winning skill and verve by a smart team fronted by the fine duo of Satomi Hofmann and Lynn Craig, accompanied by Chan on a piano that segues slyly between erratic keyboard exercises, controlled classical recitals, and expressive Broadway-style outbursts. (Meanwhile, on the darker and definitely weirder end of the cabaret spectrum, there's SF's Dan Carbone and Andrew Goldfarb in *The Wounded Stag & Other Cloven-Footed Tales of Enchantment*, whose archness is so arch as to be uncomfortably sincere.)

915 Cayuga's SF Fringe Fest Extravaganza is a more promising title than show, but the radio-style variety piece, recorded as a podcast before its "live" Fringe audience, has a low-key charm despite often clunky or corny writing thanks to a fairly personable and adroit cast.

Among the more misleading titles is *Aerial Allusions* — at least if, like me, you picture some serious acrobatic work happening on and/or over the stage at some point. True, there's a little able and lithe-some wriggling around a ladder near the outset, but this meandering and semi-inept duet by a Canadian couple is lopsided in talent and altogether rambling. It took only a few seconds for one gentleman at the back to clear a path through some empty chairs and burst out of the theater. My date followed him a few minutes later. **SFBG**

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SYMPTOM OF THE UNIVERSE

Damon Packard on 'Foxfur'
and the end of the world

BY CHERYL EDDY
cheryl@sfbg.com

TRASH Get ready, Damon Packard fans — the mad genius behind underground cult sensations *Reflections of Evil* (2002) and *SpaceDisco One* (2007) unfurls his latest, *Foxfur*, at Other Cinema's fall season kickoff (also on the bill: Marcy Saude with a slideshow on ufologist George Van Tassel, free champagne and VHS tapes, and more). I spoke with the Los Angeles-based Packard, who hopes to attend in person, ahead of the event.

San Francisco Bay Guardian How long did it take you to make *Foxfur*?

Damon Packard A little less than two years. I mean, it should have taken a week, because there were so few shooting days. It just took that long because it's so difficult when you're working with no money. I was adding little bits right up to the last minute [before the film's July 21 premiere in SoCal]. Shots of cats, stuff like that.

SFBG Is that why you have something like six different women playing the lead role?

DP Yes. There were always these short windows of time when we had to shoot, and I had to get whoever was available. It became an experiment in the end, with the multiple actresses.

SFBG When people ask you what *Foxfur* is about, how do you explain it?

DP It's difficult to sum it up. I would say it's a UFO sci-fi fantasy, mostly about the Billy Meier Pleiadian contacts of the 1970s. That was the inspiration.

SFBG Many of your previous films made use of non-original footage, like *Carpenters* videos and old commercials, but *Foxfur* is all original, isn't it?

DP Well, I do use music from Tangerine Dream scores: *Firestarter*, *Wavelength* (both 1984), things like that. Also some ambient tracks by Steve Roach and Michael Stearns.

SFBG In addition to *Foxfur*'s Billy Meier references, the film also has actors portraying David Icke and Bob Lazar. Why conspiracy theorists?

DP Well, they're part of the *Foxfur* universe — I like taking real-life characters and incorporating them into a story. *Foxfur* is obsessed with New Age elements — crystals, dolphins, the Pleiadians — which includes people like David Icke and Richard Hoagland. She's an avid Coast to Coast AM listener. So yeah, it was supposed to be about her disillusionment. She's so devastated when she discovers that it's not real.

SFBG There's a line in *Foxfur* about how "everyone is operating in their own vacuum of reality," and scenes depicting people zoned out on their phones, unhelpful store clerks, and so on. Were those your 21st century frustrations coming out?

DP It happens a lot in real life — everywhere you go, you sort of run into that. Nobody knows anything about anything and nobody wants to help anyone. It's a kind of apathetic, clueless, state of mind. Or if you need to call your bank, for example, you're gonna get transferred to all these different worthless departments where people won't be able to help you. There are always problems, errors, computer systems going down. You can't get any answers to anything.

SFBG You've said in the past that you're anti-CGI, and *Foxfur* (which contains the line "I hate Peter Jackson!") suggests you still feel this way.

DP I do think there's room for a good balance between practical and digital effects — there's no reason not to use modern technology. For the most part, though, I hate it. It usually looks awful. I don't know why other filmmakers, including veteran filmmakers, don't see that.

I think practical effects are better and always will be, but there aren't any companies set up to do practical effects anymore. It's incredibly difficult to do and there aren't any filmmakers pushing for it. But real explosions, real pyro, always looks better than any kind of digital explosion.

SFBG Is there any hope for the future of film? Or — since *Foxfur* takes place on the eve of the apocalypse — of humanity?

DP One of the themes of *Foxfur* is about the "dead zone" — in the film, it's the time we're in now, where everything is revolving in circles. It's a time that wasn't meant to exist. We're in the end of the world already.

To me, it feels like music, fashion, it's all reaching to the past. There's no new movements going on. It's a strange time. And movies feel that way too; it seems like everything's been done already. Everything is an updated variation. I wanted *Foxfur* to be really pressing in that sense: that there's no hope, there's no point in anything. I can't imagine there's any future to cinema, or what movies will be like in even five to ten years from now. Are we going to see reboots of reboots? How many reboots can they keep going on with? If it's not a reboot or a sequel, it's a reboot or a sequel in disguise. **SFBG**

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BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC By now, Antwon's mug has probably nestled somewhere in your brain. It's hard to take your eyes off him in the Brandon Tauszik-directed video for Antwon's song "Helicopter," slowly spitting rhymes over a screaming alarm of a beat, wandering Oakland, drinking on porches, pouring hot sauce on breakfast in between scenes from the classic film, *Bullitt* (1968). Or as one media outlet breathlessly noted, "Malt liquor, Steve McQueen, and Sriracha!"

There he is in the Mission District, in the flesh, taking time out to chat with me; the San Jose-based rapper (who's more often found in Oakland) travels to the city twice a week to work at vintage clothing shop New Jack City, an eye-popping gem of a store, stuffed with letterman's jackets, button-downs, and gently worn Mickey Mouse sweatshirts, mostly plucked from the 1980s and '90s.

Now here's his sturdy frame — which, along with his voice, has inspired not-inaccurate comparisons to Biggie — in a warped movie clip run through a VHS player in yet another music video, this time looking straight out of a '90s positive hip-hop video for his song "Living Every Dream."

The track, produced by witch house term-coiner Pictureplane, is on Antwon's newest mixtape, *End of Earth*. It's his third since last September's *Fantasy Beds*, which produced "Helicopter."

"Living Every Dream," the wobbly reworking of Suzanne Vega's a capella cinematic earworm, "Tom's Diner" (Christian Slater with the baboon heart!) is doubtless one of the standout tracks on *End of Earth*, an album frankly full of surprising turns.

"I had been wanting to sample that song to make a hip-hop song for really as long as I can remember, [since] high school maybe," says Travis Egady a.k.a. Pictureplane. "It is just a great tempo and loop. I wanted to hear Antwon's voice on it."

"He is really relatable... no bullshit artist," Pictureplane says of Antwon. "[He's] a rapper you want to be friends with. He is a hip-hop everyman."

Another side of the everyman comes out on *End of Earth*'s more playful "Diamond and Pearls," produced by his longtime DJ Sex Play (formerly Bad Slorp), who produced all of *Fantasy Beds*.

Other tracks on *End of Earth*



DREAM OF THE '90S

Antwon and Pictureplane flip inspiration from another decade

such as "Laugh Now," produced by Wounderase, and Rpldghsts-produced "Cold Sweat" more recall the hardcore scene Antwon grew up in. A scene he credits with teaching him how to perform. "I learned how to play shows by going to hardcore shows," he says from his post in New Jack City. There are indeed mosh pits and sweaty dogpiles at his shows, which is unexpected at traditional hip-hop club nights, though those lines seem to be blurring across the board.

In particular "Laugh Now" blurs genre and scene, with themes of isolation, anxiety, and personal demons, tethered by actual howls and dragged out vocals growling "La-a-a-gh now," and lyrics like "This for the people that talk shit about you/But when they see you they walk around you."

Antwon grew up in Sunnyvale — his mom's from the Philippines and his dad is from Fresno. In middle school he recorded mixtapes with a friend through a karaoke machine, and sold them at school.

He later performed as his own one-man noise act, warping sound

ANTWON IS THE
"HIP-HOP EVERYMAN."

on a SP-303 and running his vocals through distortion pedals. In 2009 he traveled to Philadelphia to join the punk band Leather, but he then returned to his roots. He had rapped before, but really got started again when he came back to California. "It really kind of like, took on a life of its own."

While for now he's still based in San Jose, he's most often found in Oakland, where he hangs out with Trill Team 6 (a loose crew of Oakland DJs, producers, and musicians, including figurehead Mike Melero) who rifle through jackets at New Jack City as we talk. He points to the shoppers and says he's a part of the East Bay scene, "because of those dudes."

"I played shows in San Jose, but it was really boring," he adds, eyes widening. "I like the energy more in Oakland. It feels like when I was younger and just threw parties and it was about having fun and shit. It seems like that same energy is in Oakland now."

While he's clearly more connected to the East Bay, some of his biggest and most memorable shows yet have been in San Francisco — he opened last month for Theophilus London at the Mezzanine (flashiest) and played in the sandy Sutro Baths caves earlier this summer (unforgettable) as part of the Ormolycka Cave Series.

"That was my favorite," he says of the beach cave show. "It was real crazy."

Up next is his first ever show with Pictureplane — the two will play a Future | Perfect and #Y3K-presented show at Public Works. (The first time they met in person was at a massive EDM fest in the Bay Area, says Pictureplane: "We walked around and took pictures of all the teenage ravers. We watched David Guetta along with like, 50 thousand people together").

After that Public Works date, a Mission Creek show at the Uptown in Oakland with Cities Aviv, Friendzone, and Chippy Nonstop. But then he may go back underground, or at least, play less frequently in the Bay Area for a bit. His mug might be less on your radar for a hot minute, while he gathers tracks for another full-length, just him and DJ Sexplay this time around. **SFBG**

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BY RITA FELCIANO
arts@sfbg.com

DANCE The newest entry into the arena of collective self-producing is Colin Epstein's "Constants & Variables" at Dance Mission Theater. None of the six choreographers he presented at its debut (Sept. 7-9) are new, though some of them were, previously, just barely on my radar screen. Epstein has a good eye; he put together a well-balanced program in which the pieces complemented each other in size, genres, and thematic material. They made for an evening of sometimes challenging, sometimes hilarious, never less than competent dance. If Epstein wants an additional career, he just might have one percolating in the back of his head.

As a choreographer-performer Epstein has one foot in the circus world. In *A Musement* he deftly used a small chair as a prop that acquires its own life to become a contentious partner. The joke is old among clowns, as is the inclusion of a willing audience member. For this to work the timing has to be immaculate. Epstein's was good but the overall arc could have been tighter.

However, there was nothing wrong in *They were already here's* timing, a splendidly funny courting duet on trapeze for Epstein and the lovely Cat Bodnar (as an ingénue who gets involved with a bumbling suitor). The intricate giving and taking of weight excellently expressed the ebb and flow of their charming relationship.

Venture Dance Project's smartly designed *Wholeding* used Laurie Anderson's whispered "From the Air" as a sonic carpet on top of which the five dancers—all of similar sizes and looks—coalesced into and escaped out of focus. At one moment you saw them as one person and then, in something approximating split screen technique, they divided into different segments. A wafting head, a side bend, or a rocking knee would initiate a scattering and recombination into smaller units without ever disturbing a thrust towards oneness. The evenness of the tone, the excellent use of space, and the small variations within strict parameters made this a pattern dance

ECLECTIC ELECTRIC

'Constants & Variables' and a rewarding evening of dance



"CONSTANTS & VARIABLES" PERFORMERS TOE THE LINE.

PHOTO BY BOB EPSTEIN

that breathed with life.

Wasteland: Journey to a New Home paired Derek Harris and the easy-on-her-feet Meegan Hertensteiner in a work that did exactly what its title suggested. Drawing for some of its funnier imagery on jungle adventure movies, *Wasteland's* morphing identities also suggested a darker underbelly. Though clever and smoothly performed, some of its meandering trajectory could profit from clarification.

Hilary Palanza's fine duet *little heart, out of reach*, most recently seen at RAWdance's CONCEPT series, stood up well in Dance Mission's larger venue. Here the work developed an elastic sense of breath that expanded its dream-like scale. The contentiousness, the raptures, and the give and take of aggression popped up like bubbles from a still pond. The dancers slipped out of each other's embraces and into confrontations, but it was the sensuous physicality of bodily contact that resonated most strongly. What remained was the tactile memory of skin on skin, whether lushly cherished, barely perceived, or roughly rejected.

Jochelle Elise Pereña and Ashley Trottier's *Coat Check* started out on a note of high

comedy with Trottier dragging what looked like Winnie the Pooh's Heffalumps out of a pile of clothes. Then the dancer (who has some of the best-looking gams around) engaged in a hilarious seduction of a spread-out coat, ending in a copulation which fused her with the object of her lust. Unfortunately, the rest of the work didn't hold nearly as well. My suspicion is that the punch line would have worked better if the "Heffalumps" genders had not been so clearly identifiable from the beginning.

Kelly Kemp's fascinating excerpt from her new *Confessions of a White Girl* offered a glimpse of what is to come. Six women in various shades and shapes of white quietly stood one behind one another. Heather Arnett finally stepped out in front. The others followed, each addressing us with mouthed words and tiny gestures. Was this a prisoner line-up, or did we watch the peeling away of layers of Arnett's identity? Fanning out across the space in overlapping sections, they finally combined into a group shouting answers to an unasked question. The complete *Confessions* will be seen at the Garage October 5-13. **SFBG**



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ARTS + CULTURE: FILM

TOUGH LOVE: THURE LINDHARDT AND ZACHARY BOOTH. PHOTO BY JEAN-CHRISTOPHE HUSSON

DARK AND STORMY

A real-life ex inspires Ira Sachs' wrenching drama 'Keep the Lights On'

BY DENNIS HARVEY

arts@sfbg.com

FILM In Ira Sachs' intensely discomfiting *Keep the Lights On*, Erik (Thure Lindhardt) is a Danish documentarian in late-1990s New York City, prodding his career along, spending time with friends, having casual sex with strangers. One of the latter is Paul (Zachary Booth), a publishing-house lawyer who first tells him "I have a girlfriend, so don't get your hopes up." Yet some time later they've become a tentative couple, then a live-in one.

Erik is patient and easygoing, but Paul has secrets and problems all the more difficult to deal with because he denies, hides, or lies about them. He disappears for days at a time, then turns up wrecked. Crack is just the addiction we see; there are evidently others. Erik tries everything — group interventions, rehab, endless attempts at frank conversation that invariably turn into Paul accusing *him* of being unreasonable — but nothing sticks. On some level, Paul doesn't want to be saved; drugs are like a bad old boyfriend he can't help keep going back to, when not crawling back to the current one for forgiveness.

It takes Erik a decade to come to terms with, and extricate himself from, a relationship in which all his best efforts only bring torment, grief, and exasperation. "I have no idea who you are, I have no idea what you're doing," he cries during one argument. "I don't know why you're focusing on *me*," Paul snaps, instinctively trying to shift the blame. Near the end, he questions out loud if Erik ever loved him — the fact that he isn't doing what Paul wants that very second somehow negating years of sacrifice and worry that could only have been sustained by love.

Keep the Lights On is the kind of excellent movie a lot of people don't like: it's not just depressing in the sense of having downbeat, difficult subject matter, it actually sets out to be unpleasant and succeeds. There is a point to that. Leaping forward a couple years at a time, leaving us to figure out how things have shifted in the interim, Sachs' script (co-written with Mauricio Zacharias) induces in the viewer the disoriented helplessness of dealing with a loved one who can't or won't tell the full truth — it's his best defense.

The film's somewhat squirm-inducing intimacy comes naturally, as the writer-director lived this story, however much it's been tweaked into fictive dramatic form. "Paul" is a stand-in for a long-term boyfriend who wrestled with similar demons while somehow sustaining a high-profile career in the publishing industry. (He's also since written a couple of memoirs about his addiction struggles, though despite that public self-exposure, the film still "created a wedge" between them, according to Sachs.)

"I think all of my films are autobiographical — I only feel excited to tell a story when I've lived an experience and have some analytical understanding of what took place," Sachs said while in San Francisco for the movie's screening at Frameline 2012.

Still, *Lights* is clearly a more jarringly personal project than his unsettling coming-out tale debut *The Delta* (1996) or the Sundance prize winner *Forty Shades of Blue* (2005), let alone 1950s heterosexual infidelity seriocomedies *Married Life* (2007). Nonetheless he now "sees them all as the same film — they're all about people arriving at a point where they're comfortable with who they are."

Saying that he himself was "uncomfortable with who I [was, up] until the events in this film," he now lives "an open life" with husband Boris Torres, a painter whose work is seen under the opening titles. "That's a consequence of work I've done on my own," Sachs said. "I really feel that secrets almost killed me. It's very empowering to claim your secrets. I intended to make a film about shame and to do so shamelessly."

In some ways, "this film is less about addiction than obsession, which is a very comfortable place for many of us to be — it cuts out the rest of the world and narrows the challenges. It's very addicting to engage in this kind of relationship." Some nonexploitative but explicit sexual content made *Lights* hard to cast (one major agency told him not a single one of their actors were "available"), but wound up with bilingual rising star Lindhardt. It's an extraordinary performance that carries the whole film; by contrast Booth, to the frustration of some reviewers, plays a character deliberately kept somewhat furtive and unknowable.

While making *Keep the Lights On* afforded Sachs a cathartic way to "free myself from inhibitions around the story itself," the consequence has been that "in the aftermath of these events I chose to live an honest life, and the result is that the dishonest and illicit is less interesting to me. So having made four films about deceit within a romantic relationship, that is no longer how I live or a story I'm interested in telling."

He says his next project will be "about a 30-year relationship based on love and complexity between two men who decide to get married at ages 60 and 70." *Lights* also pays homage to gay elders: Erik is working on a documentary about real-life photographer and filmmaker Avery Willard (whose still little-known

work comprises "a visual anthropology of gay life in New York from the '40s

to the '90s"), and the score consists of slippery songs by Arthur Russell, the enigmatic cult cellist-composer who died of AIDS 20 years ago. **SFBG**

KEEP THE LIGHTS ON opens Fri/14 in Bay Area theaters.



ALL IN THE GAME

A one-percenter fumbles for his ill-gotten gains in *Arbitrage*

BY KIMBERLY CHUN
arts@sfbg.com

FILM How might filmmaker Nicholas Jarecki measure the success of *Arbitrage*, his debut feature about a hedge fund honcho's attempt to sell his way out of desperate circumstances? Perhaps a gauge can be found in the response the writer-director received at a recent East Hampton screening for a roomful of magnates such as John Paulson, figures who provided some of the initial inspiration for *Arbitrage*.

"I think the net worth of the room was somewhere around \$20 or \$30 billion," recalls Jarecki on recent visit to San Francisco. "They came up to me after the screening and said, 'You know, we really liked the film and we just have to tell you — it made us uneasy from beginning to end. Really, what you put up there is our nightmare.' I said, 'Well, thank you.'"

The boyish Jarecki looks as pleased as a high-roller who has just bought low and sold high; he's crafted a capitalist all-American horror story of sorts, for billionaires as well as the fascinated and repulsed 99 percent. As *Arbitrage* opens, its slick protagonist, Robert Miller (Richard Gere), is trying to close the sale of his life, on his 60th birthday: the purchase of his company by a banking goliath. The trick is completing the deal before his fraud, involving hundreds of millions of dollars, is uncovered, though the whip-smart daughter who works for him (Brit Marling) might soon be onto him.

Meanwhile, Miller's gaming his personal affairs as well, juggling time between a model wife

(Susan Sarandon) and a Gallic gal-
lerist mistress (Laetitia Casta), when
sudden-death circumstances threat-
en to destroy everything, and the
power broker's livelihood — and
very existence — ends up in the
hands of a young man (Nate Parker)
with ambitions of his own.

It's a realm that Jarecki is all too familiar with. Though like brothers Andrew (2003's *Capturing the Friedmans*) and Eugene (2005's *Why We Fight*), Jarecki's first love is documentaries (his first film, 2006's *The Outsider*, covered auteur James Toback), his family is steeped in the business world. Both his parents were commodities traders, and Jarecki, who describes himself as a "computer geek in my youth," once owned his own web development firm and internet access provider, among other ventures. Nonetheless, the filmmaker—who graduated from New York University film school at 19, served as a technical adviser on the 1995 film *Hackers*, and co-wrote the script 2008's *The Informers*—continued to hear the siren call of feature film.

"I had knowledge of venture capital and the markets, but at the same time it was, what's a credit default? What is this?" he remembers of the time he started writing *Arbitrage's* script in 2008. Bernard Madoff interested him less than "someone who was a good guy but who became corrupted along the way and started to believe in his own invincibility and his own press releases."

Jarecki found his "King Lear-
esque" nouveau robber baron in
Richard Gere, after convincing the
actor to take a chance on a first-time
director. He ended up digging in deep

with Gere and the rest of the cast during a month of rehearsals, research, and rewrites. "I was doing my own mad arbitrage and putting the film together — the voluminous amounts of documents they make you sign, and I borrowed many millions of dollars from a major bank," Jarecki explains. "So it was rehearsing in one room and calling the wire desk on the other."

As a result, the moviemaker found himself understanding Miller's part only too well: "When I was writing and the characters had to do something, the person I modeled the decision on was myself. What would I do? And the more surprising and frightening the answers, the more I felt I was onto something."

There's a memorable moment when Miller's daughter confronts him on his transgressions and he explains, in a moment of startling, almost lamely ineffectual self-consciousness, that he's a patriarch simply playing his part. Still, Miller doesn't believe it's the end of days for those men gathering in East Hampton screening rooms.

"There was a joke I had with the distributor, 'Will this still be relevant when it comes out?'" he muses. "Yet every week there's a new revelation of a new fraud: MF Global losing billions of dollars in customer funds in unauthorized trading. A Knight Financial computer glitch and they lose \$420 million — I think that's the exact number lost in the movie — and it just happened two weeks ago. And now it's, 'Where's my morning coffee?'" **SFBG**

ARBITRAGE opens
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ARTS + CULTURE: FILM

CANE TOADS: THE CONQUEST



GOT MOVIE FEVER? SEE THE DOCS THIS WEEK

FILM They're baaack — and in 3D. Director Mark Lewis returns to the subject that made him famous, or notorious, in *Cane Toads: The Conquest*. Lewis' 1988 short doc *Cane Toads: An Unnatural History* — about the warty critters' population explosion after being imported to Australia as part of an unsuccessful pest-control experiment, after which they became pests themselves — is by now a cult hit, thanks to its droll tone, quirky interview subjects, and toad's-eye-view P.O.V. shots.

These days, Australia's toad situation has, predictably, gotten worse — and weirder, thanks in part to the popularity of the first film, as Lewis chats up a mix of scientists, government officials, and everyday folk on the subject. High points: a man whose "traveling toad show" includes dioramas of costumed, taxidermied toads (there's a wrestling match, a nightclub scene, a highway accident, and an Aussie rules football game); advanced production values, which render our bulging-eyed buddies in lush detail; and fun 3D flourishes, as when a squeezed poison gland splatters the lens. The film has its U.S. premiere this week at San Rafael's Smith Rafael Film Center.

You may not recognize the name Wayne White offhand, but you *will* know his work: he designed and operated many of the puppets on *Pee-wee's Playhouse*, including Randy (the blockheaded bully) and Dirty Dog (the canine jazzbo). Neil Berkeley's *Beauty Is Embarrassing* — named for a mural White painted on the side of a Miami building for Art Basel 2009 — charts the life of an artist whose motto is both "I want to try everything I can!" and "Fuck you!" The Southern-born oddball, who came of age in the early-1980s East Village scene, is currently styling himself as a visual artist (his métier: painting non-sequitur phrases into landscapes bought from thrift stores), but *Beauty* offers a complex portrait of creativity balanced between the need to be subversive and the desire to entertain. White appears in person Fri/14 in Berkeley at

Rialto Cinemas Elmwood; Sat/15 at the Roxie in San Francisco; and Sun/16 at the Camera Theatres in San Jose.

The Bay Area's fall film festival season is ramping up, with **Cine+Mas**, the San Francisco Latino Film Festival, leading the charge this week. The two-week event includes short films, narratives, and documentaries. Among the latter, highlights include Kimberly Bautista's *Justice for My Sister*, a devastating study of the widespread, oft-unpunished violence against women in Guatemala, framed by one family's fight for justice against a system powered by corruption and victim-blaming; María Teresa Rodríguez's *Children of Memory*, about an organization seeking to reunite families torn apart by El Salvador's decades-long civil war; Bernard Ruiz's *El Reportero*, a PBS production about the bold journalists who risk their lives reporting on Mexico's growing drug violence for Tijuana's *Zeta Weekly*; and *The Invisible Line*, Lisa Díez Gracia's short doc about a park run by the Hñahñu community of El Alberto, Mexico. There, visitors can camp, kayak, zip line, and be screamed at by faux-border patrol cops as part of a (hugely popular) illegal border crossing "experience."

But it's not all serious — those looking for uplift should seek out Mexican director Andrés Pardo Piccone's *Looking for Larisa*, about the filmmaker's quest to identify the charismatic child starring in 1970s home movies he bought at a flea market. The search unfolds film-restoration experts, anthropologists, archivists, Google, Facebook, in-person interviews, and more, and the doc that emerges is both engaging mystery and fascinating look at the interplay between home movies and memories. **(Cheryl Eddy) SFBG**

Cane Toads: The Conquest opens Fri/14 at the Smith Rafael Film Center; **Beauty Is Embarrassing** opens Fri/14 at Bay Area theaters. **Cine+Mas** runs 13-28 at various Bay Area venues; more info at www.sflatinofilmfestival.com.

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CALL MISS JENKINS

KYLE HALL

BY MARKE B.
marke@sfbg.com

SUPER EGO I'm not one to gossip, but Story of the month, courtesy of weekly Friday drag extravaganza Some Thing at the Stud: a giant party limo parked outside the club. Blah blah Kirsten Dunst, blah blah Alexander Wang, blah blah a dozen hangers-on blah. (I was inside chilling with the true star of the evening, OG NYC clubkid Desi Monster.) Formidable doorman Dean Disaster: "Seven dollars each, please." Wang hanger-on, clutching pearls: "But we've *never* paid cover before!" Disaster: "Here, let me guide you through it. Give me seven dollars. And then I'll let you in the club." They paid. We're all VIPs in this house, henty.

ALTON MILLER

The Detroit-Chicago master was integral to the early techno scene (he co-owned the world's first techno club, the Music Institute) and has produced a vast catalogue of beautiful, grown-up deep house grooves rooted in African drumming's expansive rhythms and personal tech flourishes — see lovely 2010 album *Light Years Away*. He also happens to be one of my favorite people ever. (Sorry, journalistic bias!) Join him at fantastic weekly Housepitality for a trip to the stratosphere and some sophisticated magic alongside locals DJ Said of the Fatsouls label and Ivan Ruiz of the just-launched Moulton Music label. Wed/12, 9pm, \$5 before 11pm, \$10 after (free before 11pm with RSVP at www.housepitalitysf.com). Icon, 1192 Folsom, SF.

LOST • CAT

Weird biweekly dance party. Recommended.

Thu/13, 10pm, \$3. Showdown, 10 Sixth St., SF. www.tinyurl.com/lostcatsf

BODY + SPACE

The bi-annual, summer-long Soundwave sonic festival is still in full effect, and this special event sounds experimental-awesome. Example? "Genesis," a work by Polly Moller "explores 11 dimensions of the universe and the magical creation of a new 12th dimension." Also: mechanical tone poems, anxi-

ety dances, sonic wombs.

Fri/14, doors 7:30pm, show at 8, \$15. Intersection for the Arts, 925 Mission, SF. www.projectsoundwave.com/5/

MADE IN DETROIT

For the past little while, you could actually almost hear the Detroit techno torch being passed to young'uns Kyle Hall and Jay Daniels. It sounded like a butterfly exploding in a Model T factory. Kaychunk! But it actually sounded like an ingenious melding of deep bass sounds and post-glitch effects applied to classic cosmic techno ambiance. Seeing the duo tagteam classic vinyl at this year's Movement festival cemented my love for them. This As You Like It party may do yours the same.

Fri/14, 9pm-4am, \$20. Beatbox, 314 11th St., SF. www.ayli-sf.com

RUSTIE

Adore the laser-cut future bass gems that Rustie the Scot has hewn from his sparkling imagination. He'll be warping 1015 with another great, Kode9, along with sublime electro-stoner Elliot Lipp and locals DJ Dials, Slayers Club, tons more.

Fri/14, 10pm-5am, \$20-\$25. 1015 Folsom, www.1015.com

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Bring Your Own Queer self (not in a paper bag, please!) to this annual free outdoor daytime funfest, filling the Golden Gate park bandshell with hot pick dance party craziness! DJs Carrie Morrison and Steve Fabus, live sets by Adonisaurus and Darling Gungel, and, like, zillions more. Plus the Jiggalicious Dance Babes. Gotta love the Jiggalicious Dance Babes. Double rainbow part two!

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ANNA CONDA'S BIRTHDAY

She's 45 alive! SF's favorite queer-activist drag queen won't exactly be roasted at this fundraising event for the Harvey Milk Club, but she will be toasted — something like 45 other queens will take the stage at this killer rock 'n roll dance party (DJs Dirty Knees and Jon Ginoli) and tribute to her royal lowness.

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Victor Krumenacher, Passenger & Pilot

FRI Sept 21 9:30pm \$7
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WEDNESDAY 12

ROCK/BLUES/HIP-HOP

Agesandages Brick and Mortar Music Hall. 9pm, \$7-\$10.
Charles vs Todd Johnny Foley's Dueling Pianos. 9:30pm.
Eternal Summers, Bleeding Rainbow, Callow Bottom of the Hill. 9pm, \$12.
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SUNDAY 9/16 4PM FREE
TWANG SUNDAY
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UPCOMING SHOWS:
9/20 - **BETWEEN THE CITIES ARE STARS**, NIGHT FRUIT, SEATRAFFIC, TOMIHIRA
9/21 - **HANK IV**, MAD MACKA, MUSK
9/22 (DAY) - **DANIEL WEBSTER BENEFIT:** HYDROPHONIC, BLACK TAPE
9/27 - **BLIXAFEST/BOOMFEST 2012**
9/28 - **COLLEEN GREEN**, PLATEAUS, COURTNEY AND THE CRUSHERS, PAMELA
9/29-9/30 - **20 SIDED RECORDS** COMPILATION RELEASE PARTY
10/10 - **TAV FALCO AND THE UNAPPROACHABLE** PANTHER BURNS, THE SWITCHBACKS, MUSK
10/18 - **THE GENERATORS**, THE SORE THUMBS, THE SHELL CORPORATION, BASTARDS OF YOUNG
11/6 - **MR. GNOME**, EIGHTEEN INDIVIDUAL EYES, THE BRUISES

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Trouble Hemlock Tavern. 9pm, \$6.
Keith Crossan Blues Showcase with Terry Hanck Biscuits and Blues. 8 and 10pm, \$15.
Moonface, Foxygen Independent. 8pm, \$15.
Nathan and Rachel Johnny Foley's. 9pm, free.
One Way Station Boom Boom Room. 8pm, \$5.
Angus Stone Slim's. 8pm, \$18.
Thrill Kill Kult, Left Spine Down DNA Lounge. 8pm, \$20.
Chelsea Wolfe, Crypts, Dia Dear, DJ S4NtA-MU3rTE, DJ Nako Rickshaw Stop. 8pm, \$12.
ZOO, High Anxiety, Dark Beach Knockout. 9pm, \$5.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Cello Madness Congress 50 Mason Social House, SF; www.classicalrevolution.org. 9pm.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF;

www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Lorenzo Farrell, Rolf Wilkinson Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Musical Art Quintet Levi's Plaza, 1155 Battery, SF; www.classicalrevolution.org. 12pm.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Pokey LaFarge and the South City Three, Two Man Gentleman Band Cafe Du Nord. 9:30pm, \$14.
Raghu Dixit Project Yoshi's SF. 8pm, \$20.

DANCE CLUBS

Aisle 45 Elbo Room. 9pm, \$5. With DJs Mauby, Mo-Luxx, and Mike Bee.
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Hardcore Humpday Happy Hour KRKL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Obey the Kitty: Vin Sol, Justin Milla Vessel, 85 Campton Place, SF; www.vesselfs.com. 10pm, \$5.

THURSDAY 13

ROCK/BLUES/HIP-HOP

Badr Vogu, Night Nurse, Gaskill Hemlock Tavern. 9pm, \$7.
Ray Bonneville Biscuits and Blues. 8 and 10pm, \$15.
Buffalo Tooth, American Sharks, Down and Outlaws, Disappearing People Sub-Mission. 9pm, \$5.
Dangermuffin, Wheeler Brothers Brick and Mortar Music Hall. 9pm, \$7-\$10.
Dillon Francis, Flosstradamus Rickshaw Stop. 9pm, \$20-\$24.
Huckle, True Spokes, Dad's LPs Cafe Du Nord. 8pm, \$12.
John Lawton Trio Johnny Foley's. 9pm, free.
Legendary Stardust Cowboy, Rock N Roll Adventure Kids, Atom Age, Cyclops Thee Parkside. 9pm, \$8.
Olivia Newton-John SHN Golden Gate Theater, One Taylor, SF; www.shnsf.com. 8pm, \$50-\$150.
Nommo Ogo, Candle Labra, Secret Sidewalk Bottom of the Hill. 9pm, \$10.
Todd vs Charles Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Karavika Red Poppy Art House. 8pm.
Larry Carlton Quartet Yoshi's SF. 8pm, \$28; 10pm, \$22.
Midtown Social Boom Boom Room. 8pm, \$5.
Ned Boyton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
SF Jazz Hotplate Series Amnesia. 9pm.
Tin Cup Serenade Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.
Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ Pleasuremaker spinning Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Base: LEON, Matt Hubert, Fabian Campos Vessel, 85 Campton Place, SF; www.vesselfs.com. 10pm, \$5-\$10.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks with DJ Loryn, Becky Knox, and guests.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa,

MUSIC LISTINGS

cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 14

ROCK/BLUES/HIP-HOP

AC/Dshe, Hellfire, Space Vacation Slim's. 9pm, \$15.
Aerosols, Sea Dramas, WetDreamsDryMagic Hemlock Tavern. 9:30pm, \$7.
Back Pages Johnny Foley's. 9pm, free.
Battleme, Tambo Rays, San Francesa Thee Parkside. 9pm, \$8.
Bayonics Elbo Room. 10pm.
Charles, Todd, Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm.
Mac Demarco, Melted Toys, Surf Club, Justin of Craft Spells Rickshaw Stop. 9pm, \$10.

Earlismart, Waters Independent. 9pm, \$15.
Growlers, Cosmonauts, Guantanamo Baywatch Cesar Chavez Student Center, 1650 Holloway, SF; Facebook: The Depot SF. 8pm, free.
Iration Fillmore. 9pm, \$27.50.
Jealous Sound, Daytrader, Taxes Bottom of the Hill. 9:30pm, \$12.
Mercy Me, Francis Chan, Rachel Chan, Outcry SF Regency Ballroom. 7pm, \$35-\$75.
James McMurtry, Gourds Great American Music Hall. 9pm, \$25.
Melissa Philips, Stephanie Finch Amnesia. 6pm, \$8-\$10.
Pretty Lights, DJ Shadow, Marty Party, Paul Basic Bill Graham Civic Auditorium, 99 Grove, SF; www.apecconcerts.com. 7:30pm, \$39.50.
Pride and Joy Bimbo's. 9pm, \$25.
Eddie Robert's West Coast Sound with Will Blades, Jermal Watson, Joe Cohen Boom Boom Room. 8pm, \$15.
Roxette Masonic Auditorium, 111 California, SF;

www.masonicauditorium.com. 7:30pm, \$45-\$95.
Slowness Strawberrys, Dead Leaf Echo, Moonbeams, Venus Beltran Hotel Utah. 9pm.
Zeros, Wimps, Midnite Snaxxx, DJ Missy Brick and Mortar Music Hall. 9pm, \$15

JAZZ/NEW MUSIC

Karen Akers: Akers Sings Sondheim Razz Room. 7:30pm, \$45.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 5:30-8:30pm.
Doppler Trio Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Mason Jennings Yoshi's SF. 8pm, \$28; 10pm, \$24.

CONTINUES ON PAGE 36 >>

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FOLK/WORLD/COUNTRY

“Crazy in Love wih Patsy Cline” tribute Biscuits and Blues. 8 and 10pm, \$20. With Lavay Smith and Her Red Hot Skillet Lickers.
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

DANCE CLUBS

Face Party with Eric Duncan, Tim Sweeney Public Works. 9:30pm, \$10.
Hubba Hubba Revue DNA Lounge. 9:30pm, \$15.
Indie Slash Amnesia. 10pm. With DJ Danny White.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Rustie, Kodes 1015 Folsom, SF; www.1015.com. 10pm, \$20.
Tall Sasha, KS Thant, Jason Kwan Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10-\$30.

SATURDAY 15

ROCK/BLUES/HIP-HOP

Scott Alexander, Thank You Rosekind Lost Church, 65 Capp, SF; www.thelostchurch.com. 8pm, \$10.
Anthem Johnny Foley's. 9pm, free.
Rome Balestrieri, Todd, Charles Johnny Foley's Dueling Pianos. 9pm.

“Benefit for Blixa” El Rio. 10pm, \$8-\$100. Grannies, Divvy's, Dead Air Saviors.
Scott H. Biram, Restavrant, TV Mike and the Scarecrows Bottom of the Hill. 10pm, \$12.
Boyjazz, Hot Lunch, Hot Fog Hemlock Tavern. 9:30pm, \$8.
Cannons and Clouds, By Sunlight, Dr. Foxmeat Brick and Mortar Music Hall. 9pm, \$7-\$10.
DaMaDa Westside Art House, 540 Balboa, SF; www.westsidearthouse.com. 7:30pm, \$8.
Good Hurt, Matt Masih and the Messengers, Thrive Slim's. 9pm, \$13-\$15.
Los Straightjackets, Daddy-O Grande, Big Sandy and his Fly-Rite Boys Great American Music Hall. 9pm, \$25.
Blake Mackey, Mason Jones Amnesia. 6pm, \$7.
Mutaytor, NVO Independent. 9pm, \$25.
Netherfriends Hotel Utah. 9pm.
Old Firm Casuals, City of Vain, Toughskins, Bricktop, Old Glory Thee Parkside. 9pm, \$12.
“Rock Make” Treat Avenue at 18th St, SF; www.rockmake.com. Noon-7pm, \$3-\$5 donation. With John Vanderslice, Tartufi, Exray's, Will Sprott, DRMS, Yalls, Twin Step, Mallard, and more.
Secret Suspenders, Wave Commision Thee Parkside. 3pm, free.
EC Scott Biscuits and Blues. 8 and 10pm, \$20.
Simon Townsend, One Way Station Boom Boom Room. 8pm, \$15.
Slick Rick: The Ol' Skool House Party Part 5 Yoshi's SF. 10pm, \$30-\$50.
Slippery Slope, Paranoids 50 Mason Social House, SF; www.50masonsocialhouse.com. 9pm, free.

JAZZ/NEW MUSIC

Karen Akers: Akers Sings Sondheim Rrazz Room. 7:30pm, \$45.
“Art of Noise: A Mini-Festival of Experimental Music” Red Poppy Art House. 8pm, \$10-\$20. Curated by Meerenai Shim.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Mason Jennings Yoshi's SF. 8pm, \$28.

FOLK/WORLD/COUNTRY

Gypsy Moonlight Band Riptide. 9:30pm, free.

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Ben Taylor Yoshi's SF. 10pm, \$22.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 4-6pm.

DANCE CLUBS

Dust Off with Hybrid Sound System Public Works, 10pm, \$20.
Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.
David Garcia, David Paul Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10-\$30.
OK Hole Amnesia. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.

Where's Fester Deco Lounge, 510 Larkin, SF; www.decosf.com. 7pm. Addam's Family themed, Boys of Bearlesque drag show.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 16

ROCK/BLUES/HIP-HOP

Aesop Rock Fillmore. 8pm.
Avengers, Mutants, Noh Mercy, Urge Bottom of the Hill. 7pm, \$15.
Dawns, j. wong Hotel Utah. 8pm.
Fierce Creatures, Animals Eyes, Fanno Creek, Sunrunners Amnesia. 9pm, \$5-\$7.
Merle Haggard Regency Ballroom. 8pm, \$45-\$75.
John Lawton Trio Johnny Foley's. 9pm, free.

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MUSIC LISTINGS

Blake Mackey, Numinous Eye, Diego Gonzalez
Hemlock Tavern. 9pm, \$6.
Neung Phak, Lumerians, DJ Bobby Ganush
Rickshaw Stop. 8pm, \$10-\$12.

JAZZ/NEW MUSIC

Karen Akers: Akers Sings Sondheim Razz
Room. 7:30pm, \$45.
Barbary Coast Belles and Whistles Boom Boom
Room. 8pm, \$8.

FOLK/WORLD/COUNTRY

"Hank Williams Birthday Tribute" Club Deluxe,
1511 Haight, SF; www.sfclubdeluxe.com. 8pm,
\$10.
Polkacide, Erin Brazill and the Brazillionairs
Thee Parkside. 11am, \$5-\$10.
Twang Sunday Thee Parkside. 4pm, free. With
Rich McCully, Goldiggers.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and
classic dancehall.
Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 17

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Showcase" Cafe Du
Nord. 7:30pm, \$12-\$20.
B'z Warfield. 7:30pm, \$50-\$65.
Damir Johnny Foley's. 9pm, free.
Flobots, Astronautalis Bottom of the Hill. 9pm,
\$15.
Love Songs, Synthetic ID, Nude Beach, Yogurt
Brain Knockout. 9pm, \$6.
Natural Child, Cool Ghouls, Buffalo Tooth Elbo

Room. 9pm, \$10.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-
6620. 8-11:30pm, free. Live acoustic Bossa Nova.
Richard Rite Spot Cafe, 2099 Folsom, SF; (415)
552-6066. 8pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic,
industrial, and synthpop with Joe Radio, Decay, and
Melting Girl.
Crazy Mondays Beauty Bar, 2299 Mission, SF;
www.thebeautybar.com. 10pm, free. Hip-hop and
other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo
Gigante, Gordo Cabeza, and Chris Phlek playing all
Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna,

SF; www.johncolins.com. 9pm. R&B, Hip-Hop,
NeoSoul, Reggae, Dancehall, Reggaeton, Salsa and
more with DJ Jerry Ross. Happy hour all night.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF;
(415) 852-0092. 10pm, free. Conscious jazz and
hip-hop from 1960s-early '90s with DJs Luce Lucy,
Vinnie Esparza, and more.

TUESDAY 18

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Showcase" Cafe Du
Nord. 7:30pm, \$12-\$20.
Broncho, Lovely Bad Things, Bad Weather
California Bottom of the Hill. 9pm, \$10.
Paloma Faith Rickshaw Stop. 8pm, \$15.
Ted Savarese Rite Spot Cafe, 2099 Folsom, SF;
(415) 552-6066. 9pm, free.
Stan Erhart Band Johnny Foley's. 9pm, free.

Thundercult, Whiskerman, Mark Matos and His
Transband Amnesia. 9pm.

JAZZ/NEW MUSIC

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Filbert, SF; (415) 362-5125. 5-8pm.
Gaucha Bottle Cap, 1707 Powell, SF; www.bottle-capsf.com. 7-10pm.
Leche De Tigre, Kyle Hunt and King Gypsy Boom
Boom Room. 8pm, \$5.
Poets and Prayers: Turtle Island Quartet with
Tierney Sutton Yoshi's SF. 8pm, \$20.

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, \$7. With Forro
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Eclectic Company Skylark, 9pm, free. DJs Tones
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Blammos
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Young Moon
(Trevor Montgomery)
Donovan Quinn

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Terraplane Sun
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• Jules Larson
• Aaron Blyth

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• Royal Canoe

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• Trevor Green

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EL KOOL KYLE Y DJ ROGER MÁS
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AFROLICIOUS:
WITH DJ/HOST
PLEASUREMAKER

FRI 9/14 10PM \$8 ADV \$12 DOOR
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THE SOUNCRELS,
DJ E DA BOSS

SAT 9/15 10PM \$10
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SATURDAY NIGHT SOUL PARTY
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SUN 9/16 9PM FREE B4 9:30PM \$6 AFTER
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THE BEST IN DUB, DUBSTEP, ROOTS &
DANCEHALL WITH
DJ SEP, MANEESH THE
TWISTER (SURYA DUB)
AND GUEST DJ I-VIER
(IAH WARRIOR SHELTER HI-FI)

MON 9/17 9PM \$8 ADV \$10 DOOR
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COOL GHOULS,
BUFFALO TOOTH

TUE 9/18 9PM \$7
BRAZILIAN WAX FAT TUESDAYS:
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(LIVE) AND RESIDENT DJS
CARIOCA & P-SHOT
(FORRO/SAMBA - LIVE & DJS)

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THU 9/20 AFROLICIOUS
FRI 9/21 TEAM BAHIA
SAT 9/22 CUT HANDS (WILLIAM BENNETT)
SUN 9/23 DUB MISSION: DJ SEP, DJ QUEST

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

The Normal Heart American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$25-95. Opens Wed/19, 8pm. Runs Tue, 7pm; Wed-Sun, 8pm (also Sat, 2pm); Sun, 2pm (also Sept 23, 8pm). Through Oct 7. Larry Kramer's groundbreaking 1985 drama about the AIDS epidemic — winner of a 2011 Tony for Best Revival of a Play — has a limited run at ACT. **The Other Place** Magic Theatre, Fort Mason Center,

THE NORMAL HEART OPENS AT ACT.

PHOTO BY SCOTT SUCHMAN



Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Previews Wed/12-Sat/15 and Sept 19, 8pm; Sun/16, 2:30pm; Tue/18, 7pm. Opens Sept 20, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm (also Sept 22 and Oct 3, 2:30pm); Sun, 2:30 (Oct 7 show at 7pm instead). Through Oct 7. Sharr White's plot-twisty thriller has its West Coast premiere at Magic Theatre.

ONGOING

Asteroids: Live! Dark Room Theater, 2263 Mission, SF; (415) 401-7987. \$20. Fri-Sat, 8pm. Through Sept 29. Interstellar comedy “based very, very loosely on the arcade game.” **Henry V** Presidio of San Francisco, Main Post Parade Ground Lawn, SF; www.sfsakes.org. Free. Sat-Sun, 2pm. Through Sept 23. The San Francisco Shakespeare Festival celebrates the 30th anniversary of Free Shakespeare in the Park with this history play. **Kiss of the Spider Woman** Phoenix Theatre, 414 Mason, SF; secondwind.8m.com. \$15-35. Thu-

Sat, 8pm; Sun, 2pm. Through Sept 29. Second Wind presents Manuel Puig's acclaimed drama about cellmates in a Buenos Aires jail.

My Fair Lady SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Sept 29. SF Playhouse and artistic director Bill English (who helms) offer a swift, agreeable production of the Alan Jay Lerner and Frederick Loewe musical, based on George Bernard Shaw's *Pygmalion*. Among the spirited cast, Monique Hafén's Eliza Doolittle is especially admirable, projecting in dialogue and song a winning combination of childlike innocence and feminine potency. (Avila) **Placas** Lorraine Hansberry Theater, 450 Post, SF; www.sfiatf.org. \$13-35. Thu/13-Sat/15, 8pm; Sun/16, 3pm. San Francisco International Arts Festival, Central American Resource Center, and the Mission Cultural Center for Latino Arts present Paul S. Flores' world premiere drama, starring Ric Salinas as a former gang member who tries to mend fences with his family when he gets out of prison.

Port Out, Starboard Home Z Space, 450 Florida, SF; www.foolsfury.org. \$12-35. Thu-Sat and Sept 19, 8pm; Sept 23, 2pm. Through Sept 23. foolsFURY performs the world premiere of Sheila Callaghan's black comedy.

The Real Americans Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 8:30pm. Through Sept 29. Dan Hoyer's hit show about his trip across America returns.

Rights of Passage New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/12-Sat/15, 8pm; Sun/16, 2pm. New Conservatory Theatre Center presents the world premiere of Ed Decker and Robert Leone's multimedia play, inspired by global human rights laws in relation to sexual orientation.

“San Francisco Fringe Festival” Exit Theatreplex, 156 Eddy, SF; www.sffringe.org. Most shows \$10 or less (five-show pass, \$40; ten-show pass, \$75). Through Sun/16. The 21st annual fest of unconventional, raw theater presents over 200 performances of 42 shows in 12 days.

Strange Travel Suggestions MainStage, Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat, 8:30pm. Through Sept 29.

Author and Ethical Traveler founder Jeff Greenwald (*Shopping for Buddhas*, *Snake Lake*) has done his solo show *Strange Travel Suggestions* dozens if not hundreds of times and still has no idea where it's going. No wonder he and his audience keep coming back for more. The unknown, an aphrodisiac to the traveler, also makes great catnip for the storyteller. Still, there are consistent elements. There is no need to reinvent the wheel — or the impressive Wheel of Fortune that sits just off center stage, painted with a map of the globe and ringed with symbols abstract and evocative enough to conjure up myriad adventures, peak experiences, and humbling encounters from the vivid grab-bag memory of an accomplished travel writer and inveterate globetrotter. *Note: capsule condensed from 2008 feature review of this production.* (Avila)

Tripping on the Tipping Point Stagewerx, 446 Valencia, SF; (707) 322-5731. \$15-20. Thu-Sat, 8pm. Through Sept 29. Human Nature performs a new comedy about global warming.

Twelfth Night San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF; www.weplayers.org. \$30-80. Fri-Sun, 5:30pm (also Sat-Sun, noon; matinee only Sept 22; no performances Sept 29; evening performances only Oct 6-7). Through Oct 7. We Players board the *Balclutha* and the *Eureka* for this jazzy take on Shakespeare's romance.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Sept 29. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

The Elaborate Entrance of Chad Deity Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 30. Playwright Kristoffer Diaz, a self-professed fan of the aggressively-theatrical spectacle that is professional wrestling, delivers much more than a “wrestling 101” primer for the uninitiated with *The Elaborate Entrance of Chad Deity*. Beneath the razzle-dazzle lies the trampled luster of an American Dream. The dreamer, Macedonio “The Mace” Guerra (Tony Sancho), a wiry fall guy for THE Wrestling, wrestles not for money or glory, but for his love of the strange ballet that occurs in the ring. Guerra's job is to make

ON THE CHEAP

Listings compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

“Birth of Suns” astrophysics presentation Revolution Books, 2425 Channing, Berk. (510) 848-1196, www.revolutionbooks.org. 7pm, free. Walls closing in around you? For a little perspective, attend this lecture by UC Santa Cruz professor Mark Krumholz, whose expertise lies in star formation. He'll be discussing how a celestial being is born, which involves so much mass, space, and distance that your roommate problems will fade into the distance on the power of his words. **SoMa B.A.G. (Bad Art Gallery)** Satellite 66 Gallery, 66 Sixth St., SF. www.sfindie.com. Art show is open Wed/12-Fri/14, Sept. 19-21, and Sept. 26. Film screenings every Wednesday in September, 8pm, free. Perhaps a description of a work included in this SF IndieFest exhibition will suffice for this listing: “The artist created this work during his controversial Paint By Numbers period of the late 1980s and early '90s. A raccoon engages the viewer with his coal black eyes, caught in the act of posing for a painting.” Also, the gallery is screening Patrick Swayze movies on Wednesdays. Tonight is *Point Break*. **“(re)collection: Family Photos Swept by the East Japan Tsunami”** Intersection for the Arts, 925 Mission, SF. www.theintersection.org. Through Oct. 27. Opening reception: 7-9pm, free. Without being told to do so, rescue workers in the town of Yamamoto, Japan began to collect photos from the houses damaged and destroyed by the 2011 tsunami. This art exhibit assembles just a few of these partially-obscured images, reminders of the human cost of that catastrophic event.

THURSDAY 13

Belcampo Meat Co. job fair Food Craft Institute, 65 Webster, SF. www.foodcraftinstitute.org. 8am-noon, 4-7pm, free. Ever wanted to work with artisan animal products? Head over to Belcampo's job fair, where you can learn about career opportunities at its NorCal farm, meat counters in Marin and SF, plus jam and cheese-making classes. Snack provided, bring your resume. **Projector Magazine screening** Roxie Theater, 3117 16th St., SF. www.roxie.com. 8pm, \$5. Movie geeks and freaks will thrill to this live reading of the magazine that dissects films creatively (no snarky film reviewers here, folks). Tonight, screenings and readings collide as writers read their Projector pieces after a clip from the film that inspired them plays on the Roxie's big screen.

FRIDAY 14

SF Society for the Prevention of Cruelty to Animals Homecoming Adoptionthon SFSPCA, 201 Alabama, SF. www.sfspca.org. Through Sun/16. Fri/14, 1-8pm; Sat/15 and Sun/16, 10am-6pm; free. Kick-off party: Fri/14, 5-9pm, free. The friend of the furry and feathered couldn't be making it any easier for you to go home with a companion of your own. The SFSPCA is hosting a party with free cocktails, free wine, free beer, with the opportunity for a free adoption to boot! The adoption special last throughout the weekend, so take home a kitty, puppy, bird, beast just as soon as you're ready. **“From One Thing To Another: The Art of Recycle”** Gray Loft Gallery, 2889 Ford, third floor, Oakl. grayloftgallery.blogspot.com. Through Nov. 9. Opening reception: 6-9pm, free. Have you been to Jingletown? So has this developing arts area in Oakland been recently dubbed. Check out the pleasures of the neighborhood by starting at this group show of art made from recycled, reclaimed, and upcycled materials. **Armenian Bazaar and Food Festival**

START 'EM YOUNG AT KIDDO DISCO (SAT/15).

Khachaturian Armenian Community Center, 825 Brotherhood Way, SF. (415) 751-9140, www.stgregorysf.org. Through Sun/16. Fri/14, 7pm-midnight; Sat/15, noon-midnight; Sun/16, noon-6pm; free. For over 50 years, St. Gregory's has hosted this superb opportunity to sample sarma and sou-beoreg (stuffed grape leaves and a cheese-parsley dish), check out the “highly anticipated” Sunday backgammon tournament, and watch live folk dancing. This year is the first for the fest's beer and wine garden, which surely will only up its appeal. **“The Shirt” photography by Matt Sharkey** Pretty Pretty Collective, 3290 22nd St., SF. [mattsharkeyphotography.com](http://www.mattsharkeyphotography.com). Opening reception: 8pm-midnight, free. Do you like photography? How about naked women? Photographer Sharkey took shots of 30 in the same old t-shirt, and most will be in attendance tonight as he celebrates the release of his new book of said shots, appropriately titled *This Shirt*. **“Oakland Under \$100”** Actual Cafe, 6334 San Pablo, Oakl. (510) 653-8386, www.actualcafe.com. Through Oct. 11. Opening reception: 6-10pm, free. Oakland artist Emily Coker shows her works (all retailing for under \$100, natch) at this art opening, which also features live art-making, a silk-screening station, photobooth, and live music by Starmachine and DJs Ladybyrd and Who Killed Laura.

SATURDAY 15

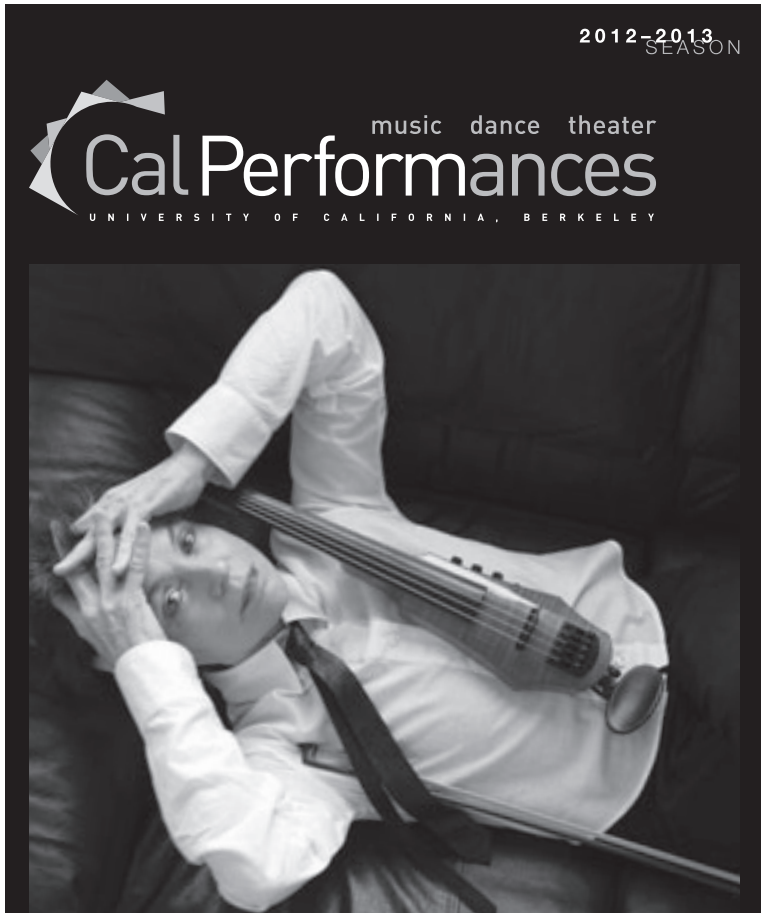
Kiddo Disco Bollyhood Cafe, 3372 19th St., SF. www.kiddodisco.com. 11am-3pm, \$5 per person, \$20 maximum per family. You'll be able to see over everyone's heads at this club, and no need to save your monies for the late night burrito afterwards — snacks here are free, and anyways the thing will be over by 3pm. This is the fourth annual Kiddo Disco, where families can bring their future clubbers for a taste of the future while DJ Matt Haze spins. DIY face painting, bubbles, and a quiet area for reading and coloring will be supplied. Why aren't all parties more like this one? **Coastal cleanup day** Martin Luther King Jr. Shoreline Park, Doolittle Drive and Swan Way, Oakl. www.savesfbay.org. 9am-noon, free. Bring your own bucket (there will be a contest to determine the prettiest one) to this cleanup day, which aims to provide safe space for trees to thrive, birds to birth, and people to gaze out over the beauty of nature. And keep your eyes out for weird: Save the Bay will be giving prizes for the most bizarre piece of detritus recovered. **“Folsom Exposed!” photography by Mark I. Chester** Wicked Grounds, 289 Eighth St., SF. www.wickedgrounds.com. Through Nov. 30. Opening reception: 7-10pm, free. Gear up for high leather season with photographer Chester's shots of SF's sex culture underbelly. Images going as far back as the late 1970s are included in this show at SF's kinky coffee shop. Come early (on time, at 7pm) for special slideshow discussion by the pervy photog himself. **Dance Discourse Project** de Young Museum, 50 Hagiwara Tea Garden Drive, Golden Gate Park, SF. www.counterpulse.org; www.dancersgroup.org. 2-4pm, free. Performer Monique “Fauxnique” Jenkinson, SFMOMA associate curator Frank Smigiel, and others form a panel that will discuss the intersection of dance and visual arts — what happens when movement enters a building designed for housing paintings and the like?

SUNDAY 16

Mexican Museum free family day Mexican Museum, Fort Mason Center Building D, SF. www.mexicanmuseum.org. Noon-3pm, free. Celebrate Mexico's Independence Day with this open invitation to families during Hispanic Heritage Month (which, oddly enough, runs Sept. 15-Oct. 15). The museum's special portraiture and contemporary art exhibits will be open, and kids will have an opportunity to make creative masterpieces of their own. **SFBG**

his opponents look good, including the pec-flexing, bling-booted Chad Deity (Beethoven Oden), leaving him to wrestle alone with the identity politics of being a marginalized but fully capable warrior battling perennially stacked odds. (Gluckstern) **The Fisherman's Wife** La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thu-Sat, 8pm. Through Sept 29. The latest from playwright Steve Yockey (*Bellwether*, *Skin*) is an exercise in pure pleasure, not least for the devious sea creatures preying lustily and unashamedly on the hap-

less human flesh of a small coastal town. Directed with smooth precision by Ben Randle for Berkeley's Impact Theatre, *The Fisherman's Wife* again finds Yockey playing productively with the fine fuzzy line separating human nature from nature at large (as in *Large Animal Games*, the winning 2009 co-production from Impact and Dad's Garage). The animals come through for playwright and company once more, with a thoroughly enjoyable comedy whose borrowed maritime mythos has just enough metaphorical pull to lead those so inclined out beyond the shallow waters. (Avila) **SFBG**



Laurie Anderson Dirtday!

Tue, Sept 18, 8 pm, Zellerbach Hall

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The revolutionary and genre-busting Laurie Anderson returns with *Dirtday!* Anderson turns her critical gaze on politics, theories of evolution, families, and history. Set against a lush sonic landscape, the powerful and soulful collection of songs and stories creates a unique picture of a hallucinatory world made of dreams and reality. The third and last in her series of solo story works—which includes *Happiness* and *The End of the Moon*—*Dirtday!* is the culmination of Anderson's groundbreaking work in this format.

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YOUNG TEENS STRUT IN *GIRL MODEL*, A DOC CAPTURING THE DARK SIDE OF THE GLOBAL MODELING INDUSTRY. COURTESY OF FIRST RUN FEATURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. Due to the Labor Day holiday, theater information was incomplete at press-time.

CINE+MAS

The San Francisco Latino Film Festival runs Sept. 13-28 at various Bay Area venues. For tickets (most shows \$12) and schedule, visit www.sflatinofilmfestival.com. For commentary, see "Got Movie Fever?"

OPENING

Arbitrage See "All in the Game." (1:40) *Shattuck*, *Smith Rafael*.

Bangkok Revenge After witnessing the murder of his parents as a child (and suffering an injury that renders him incapable of feeling emotions), a man (Jon Foo) grows up with one thing on his mind: payback. First he gets insanely good at martial arts, though. (1:20) *Metreon*.

Beauty is Embarrassing See "Got Movie Fever?" (1:27) *Roxie*.

Cane Toads: The Conquest See "See Got Movie Fever?" (1:25) *Smith Rafael*.

Finding Nemo 3D Pixar's Oscar-winning undersea tale returns, spiffed-up from its 2003 version with 3D. (1:40) *Presidio*, *Shattuck*.

Girl Model Everyone wants to be special — though of course that only works if other people aren't. The disturbingly instructive new documentary *Girl Model* makes a good case for not encouraging such desires in your child, because the likelihood is that someone will come along to exploit that desire, convincingly promise them fame, then leave them worse off than before. "The first secret to a successful modeling career is to start modeling at five or ten years old," says an emcee at a cattle-call showcase early on in David Redmond and Ashley Sabin's film. It's Russia, where the relatively new capitalism trickles down even less than here, so the families are even more eager to turn little Svetlana into a moneymaker. But that way lies madness, or at least deceit and disappointment. Plucked from a couple hundred pretty, rail-thin girls, 13-year-old wide-eyed blonde Nadya Vall is yanked from her rural Siberian village and mother and sent to Japan, where she fits

a general type sought there. The younger the better, as talent scout Ashley Arbaugh tells us, qualifying that it's not *her* taste, but she's learned to see through the clients' eyes. An ex-model herself, Ashley gives off disillusioned, compromised vibes. (It takes a while for us to realize that she's a user and a hypocrite — not a buffer between the girls and harsh reality but a key part of the problem herself.) Needless to say, Nadya ends up owing rather than making money. Meanwhile Ashley lounges around the immaculate, expansive, coldly all-white house her job as middleman has earned; at the end of the film, she's telling a new group of parents "Every model has success in Japan, unlike other markets where they might go into debt. They never do in Japan." For a longer version of this review, visit sfbg.com/pixel_vision. (1:17) *Lumiere*, *Shattuck*. (Harvey) **Keep The Lights On** See "Dark and Stormy." (1:42) *Embarcadero*, *Shattuck*.

ONGOING

Bachelorette A movie called *Bachelorette* is inevitably going to be accused of riding *Bridesmaids'* coattails, even if — as it happens — *Bachelorette's* source-material play was written years before the 2011 comedy hit theaters. (That said, there are inevitable similarities, what with the shared wedding themes and all.) Playwright turned script-writer-director Leslye Headland does a good job of portraying women who are repulsive in realistic ways: a decade ago, Regan (Kirsten Dunst), Gena (Lizzy Caplan), Katie (Isla Fisher) were the popular "B-Faces" at their high school and haven't matured much since. Competitive Regan is a Type A blonde; Gena's the queen of one-night stands; and Katie's a self-destructive party girl. All of them are pushing 30, and though Regan's the most functional among them, she's the hardest-hit when she learns that Becky (*Bridesmaids'* Rebel Wilson), always treated as a second-tier B-Face by virtue of being plus-sized, is engaged. "I was supposed to be first," Regan wails via three-way cell call to Gena and Katie, who're sympathetic to this sense of entitlement. The wedding is a fancy New York City affair, so the B-Faces reunite for what they think will be a bachelorette party for the ages. Most of the film takes place dur-

CONTINUES ON PAGE 40 >>

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The Inbetweeners The bro-bacchanal never stops being funny in some circles, and those acolytes might want to attempt to penetrate the thick, juicy UK accents in this writ-large version of the English sitcom of the same name. The deliciously awkward teenage boy gang's all here — with an added dose of ultra-gross-out humor that one-ups the *American Pie* gang. Brainy Will (Simon Bird), aggressively gelled Simon (Joe Thomas), super-horn-dog Jay (James Buckley), and lanky oddity Neil (Blake Harrison) are off on summer break before “uni” on a booze- and sex-swathed Greek isle. The goal: to get soundly laid and eradicate Simon's heartbreak over recently departed girlfriend Carli (Emily Head). As luck would have it, the bunch even stumble over some nubile, nice cuties — including doll-faced blonde Allison (Laura Haddock) and far-too-accommodating brunette Lucy (Tania

tion here seems to be "How silly can I make these chumps look while starring in my very own nonfiction version of *The Love Guru*?" The comedy *Kumaré* has been primarily compared to its 2006's *Borat*, another Larry Charles joint. As unhappy as their portraiture in *Borat* made its duped participants, it was hard to feel sorry for them — given enough rope they gladly hung themselves expressing racism, homophobia, sexism, and sheer Ugly Americanism. But those who fall under *Kumaré*'s farcical spell don't deserve to be exposed and ridiculed; they're just people with real-world issues — financial struggles, low self-esteem, empty-nest loneliness, etc. — looking for somebody to tell them what to do. (1:24) *Roxie*. (Harvey)

Red Hook Summer It seems like lifetimes ago that Michelle and Barack found each other beneath the flicker of filmmaker Spike Lee's *Do the Right Thing* (1989), so the director-cowriter's cameo in his now-graying, still-pizza-delivering Mookie guise, in this hot, bothered return to Brooklyn, reverberates with meaning. Less polemical and now complicated by an acute, confused love and loathing for certain places and faces, *Red Hook Summer* takes a different tact — the Red Hook projects rather than the streets of Bedford-Stuyvesant — and narrows its focus on Flik Royale (Jules Brown), the reluctant young visitor to the humble home of his

feeling himself incapable of penning such prose, transcribed the whole thing. When his lady friend (Zoe Saldana) encourages him to sell it, he becomes the next great American writer. He's living the dream on another man's sweat. But that's not the tragedy, exactly, because *The Words* isn't so concerned with the *work* of being a writer — it's concerned with the look and insecurity of it. Bradley and Irons aren't "real," they're characters in a story read by Clay Hammond (Dennis Quaid) while the opportunistic, suggestive Daniella (Olivia Wilde) comes onto him. She can tell you everything about Clay, yet she hasn't read the book that's made him the toast of the town — *The Words*, which is all about a young plagiarist and the elderly writer he steals from. "I don't know how things *happen!*!", the slimy, cowering writers each exclaim. So, how do you sell a book? Publish a book? Make a living from a book? How much wine does it take to bed Olivia Wilde? Sure, they don't know how things happen; they only know what it looks like to finish reading Hemingway at a café or watch the sun rise over a typewriter. Rarely has a movie done such a trite job of depicting the process of what it's like to be a writer — though if you found nothing suspect about, say, Owen Wilson casually re-editing his 400-page book in one afternoon in last year's *Midnight in Paris*, perhaps you won't be so offended by *The Words*, either. (1:36) *1000 Van Ness, Presidio, SF Center, Sundance Kabuki*. (Sara Vizcarro) **SFBG**

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Schedules are for Wed/12-Tue/18 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.othercinema.com. \$6. “Other Cinema:” works by Damon Packard, Marcy Saude, and more, Sat, 8:30.

BRIDGE 3010 Geary, SF; www.landmarktheatres.com. \$8-10.50. “Studio Ghibli Animation Retrospective:” **Ponyo** (Miyazaki, 2008), Wed, 2:45, 7, English language version; **The Cat Returns** (Morita, 2002), Wed, 5:10, 9:25, in Japanese with English subtitles; **Howl’s Moving Castle** (Miyazaki, 2004), Thu, 2, 7, English language version; **My Neighbors the Yamadas** (Takahata, 1999), Thu, 4:30, 9:35, in Japanese with English subtitles.

CALIFORNIA 2113 Kittredge St, SF; www.landmarktheatres.com. \$8-10.50. **Nausicaä of the Valley of the Wind** (Miyazaki, 1984), Fri-Sat, 1:50, 4:25, 7, 9:35; **Kiki’s Delivery Service** (Miyazaki, 1989), Sun-Mon, 1:55, 7; **Castle in the Sky** (Miyazaki, 1986), Sun-Mon, 4:15, 9; **Porco Rosso** (Miyazaki, 1992), Tue, 2:50, 7; **The Cat Returns** (Morita, 2002), Tue, 5, 9:10. All films in Japanese with English subtitles.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Breakfast Club** (Hughes, 1985), Wed, 7, and **Animal House** (Landis, 1978), Wed, 8:55. •**Bad Day at Black Rock** (Sturges, 1955), Thu, 2:30, 7, and **The Wild Bunch** (Peckinpah, 1969), Thu, 4:10, 8:35. “Midnights for Maniacs: Trix Are For Kids” •**The Iron Giant** (Bird, 1999), Fri, 7:30; **Labyrinth** (Henson, 1986), Fri, 9:20; **Phenomena: Unrated Director’s Cut** (Argento, 1985), Fri, 11:30. One or all three films, \$13. **Sutro’s: The Palace at Lands End** (Wyrsh, 2011), Sat, 2. **Remembering Playland At the Beach** (Wyrsh, 2010), Sat, 3:30. **Kill Bill: Vol. 1** (Tarantino, 2003), Sat, 7. **Kill Bill: Vol. 2** (Tarantino, 2004), Sat, 9:10. **Willy Wonka and the Chocolate Factory** (Stuart, 1971), Sun, 2. **Punch-Drunk Love** (Anderson, 2002), Sun, 5, 8:45. **Death Proof** (Tarantino, 2007), Sun, 7. **Moonrise Kingdom** (Anderson, 2012), Mon-Tue, 7, 9:05 (also Tue, 2:30, 4:45).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Ai Weiwei: Never Sorry** (Klayman, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **The Queen of Versailles** (Greenfield, 2012), call for dates and times. **2 Days in New York** (Delpy, 2012), call for dates and times. **Arbitrage** (Jarecki, 2012), Sept 14-20, call for times. **Cane Toads: The Conquest 3D** (Lewis, 2012), Sept 14-20, call for times. This event, \$10-12.

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“**FILM NIGHT IN THE PARK**” This week: Dolores Park, 19th Ave and Dolores, SF; www.film-night.org. Donations accepted. **The Graduate** (Nichols, 1967), Sat, 8.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; (415) 263-8760. \$5 suggested donation. “Homage to Romy Schneider.” **The Swimming Pool** (Dery, 1969), Wed, 7:30.

STUDIO GHIBLI'S *THE CAT RETURNS* (2002) SCREENS AT THE BRIDGE AND CALIFORNIA.

IMAGE COURTESY OF GKIDS © 2002 NEKONOTE-DO - GNDHMT



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MANDELA VILLAGE ARTS CENTER 1357 Fifth St, Oakl; www.ticketweb.com. \$10. Brainwash Drive-In/Bike-In/Walk-In Movie Festival, Sat and Sept 21-22, 9. Outdoor screenings with live music and food trucks.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu.

\$5.50-9.50. "Alternative Visions:" "Nights and Days: A Decade of Lebanese Short Films," Wed, 7. "LA Rebellion: Creating a New Black Cinema:" **Bush Mama** (Gerima, 1975), Thu, 7. "Grand Illusions: French Cinema Classics, 1928-1960:" **La jour se lève** (Carné, 1939), Fri, 7; **Casque d'or** (Becker, 1952), Fri, 8:50; **Hôtel du Nord** (Carné, 1938), Sat, 8:20. "Life is Short: Nikkatsu Studios at 100:" **Hometown** (Mizoguchi, 1930), Sat, 6:30. "A Theater Near You:" **Once Upon a Time in Anatolia** (Bilge Ceylan, 2011), Sun, 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Kumaré** (Gandhi, 2011), Wed, 6:45, 8:45. **Red Hook Summer** (Lee, 2012), Wed, 6:45, 9. **Freedom House: Street Saviors** (Starzenski, 2009), Thu, 7:30. "Projector Magazine Screening," Thu, 8. **Beauty is Embarrassing** (Berkeley, 2012), Sept 14-20, 7, 8:45 (also Sun, 3:15, 5).

SIBLEY AUDITORIUM Bechtel Engineering Center, UC Berkeley, Berk; nature.berkeley.edu.

Free (limited seating). **California Forever: The Future of Our State Parks** (Vassar, 2012), Thu, 5:30. Followed by a panel discussion with filmmakers and environmentalists.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **Sixteen Candles** (Hughes, 1984), Sun, 7:30.

2969 MISSION 2969 Mission, SF; www.answersf.org. \$5-10. **Attica** (Firestone, 1974), Wed, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Femina Potens' Askew Film and Performance Festival:" "Intersections: LOVE:SEX:PORN:ART: Our Intimate Identity," Thu, 7; "The Birth of Something New: Explorations of Queer Home, Family, and Community," Fri, 7; "In/Visible: Women fighting for visibility and survival in a world that doesn't always celebrate difference," Sat, 7. Guest-curved by Madison Young of Femina Potens Gallery. **SFBG**

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Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post. www.sffs.org

SF Center Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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SEPTEMBER 28

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IN THEATERS SEPTEMBER 7

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COMMUNITY EVENTS

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345696-00 The following person is doing business as **A Different Engine, LLC**, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012. **L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

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PUBLIC NOTICES

PUBLIC NOTICE OF MEETING
SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS
FULL REGULAR MEETING
MORRISON & FOERSTER
425 MARKET STREET, 34TH FLOOR
SAN FRANCISCO, CA 94111
SEPTEMBER 19, 2012
6:00-9:00 PM
Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, September 19, 2012 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA.

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345249-00 The following person is doing business as **Fast Co.**, 510 Stockton St. #6 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2012. Signed by Jason L. Doyle. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on August 14, 2012. **L#100045, Publication Dates: August 22, 29, September 5, 12, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344729-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **L#100047, Publication Dates: August 29, September 5, 12, 19, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344729-00 The following person is doing business as **English Language Institute**, 210 Post St., STE 518 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Aug 21, 2012. Signed by Sean Ferguson. This statement was filed by Jennifer Wong, Deputy County Clerk, on Aug 21, 2012. **L#100051, Publication Dates: Sep 5, 12, 19, 26, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345072-00 The following person is doing business as **(1) San Francisco Golden Gate Real Estate (2)SF Golden Gate Real Estate**, 433 Urbano Dr. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 6, 2012. Signed by Natalie Shishido. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2012. **L#100048, Publication Dates: August 29, September 5, 12, 19, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345733-00 The following person is doing business as **Home Free Publishing**, 335 Crestmont Dr. San Francisco, CA 94131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 7, 2012. Signed by Sarah (Sally) Ooms. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 7, 2012. **L#100055, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345696-00 The following person is doing business as **A Different Engine, LLC**, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012.

L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **August 20, 2012**. To Whom It May Concern: The name of the applicant is: **420 Jesse Entertainment LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 8 Mint Plaza San Francisco, CA 94103-1862. Type of License Applied for: **47 — ON-SALE GENERAL EATING PLACE**. L#100052; PUBLICATION DATE: Sep 12, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **August 14, 2012**. To Whom It May Concern: The name of the applicant is: **DFS Liquor Retailing Limited**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: SF International Airport, Intl Terminal A, Level 3, Room A.3.004 San Francisco, CA 94128. Type of Licenses Applied for: **21 — OFF-SALE GENERAL, 86 — INSTRUCTIONAL TASTING LICENSE**. L#100053; PUBLICATION DATE: **Sep 12, 19, 26, 2012.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Douglas Gilbert Taylor. CASE NUMBER: PES-12-296009. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Douglas Gilbert Taylor. A Petition for Probate has been filed by: **Paul H. Taylor** in the Superior Court of California, County of San Francisco. The Petition for Probate requests that **Paul H. Taylor** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of San Francisco, 400 McAllister St. San Francisco, CA 94102 as follows: Sep 18, 2012, Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Aug 28, 2012 by Elina Leino, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: In Pro Per L#100050, Publication dates: **Sep 5, 12, 19, 26, 2012**

SUMMONS CASE NUMBER: R612633289. NOTICE TO DEFENDANTS: **John David Hamner AKA J. David Hamner; DOES 1-10 YOU ARE BEING SUED BY PLAINTIFF: Robert E. White DBA Law Offices of Robert E. White**. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff.

A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612**. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Jean P. Teppe, Law Offices of Robert E. White, 177 Post St. #890 San Francisco, CA 94109, 415-788-6151**. Date: June 4, 2012 by Rosanne Case, Deputy Clerk. **L#100049, Publication Dates: August 29, September 5, 12, 19, 2012.**

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GUARDIAN

SEPT. 12-18

ARIES

March 21-April 19

Don't move so quickly that you overwhelm yourself. No matter how inspired your plans are, you need time to process all of their implications and get other people on board, too. If you move too fast this week you will incur pains in your butt that could otherwise be easily avoided. Be the turtle, not the hare, Aries.

TAURUS

April 20-May 20

If you don't know what to do, the best way to cope is by hanging out where you are until new information reveals itself. It's wicked hard to tolerate uncertainty, especially when you want to get your show on the road, but it's your wisest course of action. Make your actions count this week, Taurus.

GEMINI

May 21-June 21

The thing about growth and freedom is that they come with a price tag. You are responsible for maintaining the good you've got going in your life, and for properly forging ahead. There's no need to do anything this week, but if you work on things, goodness will spill all over the place. Step it up, Gemini.

CANCER

June 22-July 22

Don't change things up because you're feeling itchy, moonchild. If you act from a place of agitation, you will not be clear and therefore your results are likely to be muddy. Deal with whatever irritates you separately from everything else this week. Get grounded before you set any wheels in motion for best results.

LEO

July 23-Aug. 22

In order to protect your closest relationships this week, you must be willing to be clear about your needs and limits. Do not expect others to intuit what you want from them or from your life. It is wise and kind to share what you know of yourself with the folks you are intimate with. Be real instead of easy, Leo.

VIRGO

Aug. 23-Sept. 22

This week, the best thing you can do for your life is to make sure that the path you set yourself on is one that you will be happy traveling. You alone have to live with the choices you make, so carefully consider what is right for you, instead of letting your circumstances push you around, Virgo.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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